

ART DIRECTION

75c

PHILADELPHIA
ART DIRECTORS'
CLUB PRESENTS
TWENTY FOURTH
EXHIBITION OF
ADVERTISING &
EDITORIAL ART

SEPT/59

LIBRARY
GEORGIA STATE COLLEGE
OF
BUSINESS ADMINISTRATION
33 GILMER ST., S. E.
ATLANTA 3, GA.

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When a group of Kremlin-coached cultural Communists meet face to face with Ad Alley's free-wheeling creative Capitalists, it's easy to see the significant difference in American and Russian "sales" objectives. The viva la difference happened at Monogram . . . while Russia's Coliseum Exhibition was doing brisk business in New York, and America's Sokolniki Park panorama was just about to open in Moscow. To show the visiting Russians some real American art — the kind most Americans see and evaluate every day — Monogram invited a group of culture experts from the Soviet show on a behind-the-scenes tour of Madison Avenue in action. Among the party of Soviets who got a first-hand look at the Capitalist ad creation pictured below were Andri Gouber, Russian chief of Western art at Moscow's Pushkin University; Yury Schvedov, professor of journalism, Moscow University and Stephen Churakov, popular Russian oil painter. With smiling page-five cheesecake, *The New York Daily News* (bless 'em) pictured the event as an unusual "Russian View of Advertising." *The New York Herald Tribune* headlined it "Visiting Reds Boost Ailing Egos," a proud victory for "Men of Madison long accustomed to being tamped down by home brewed detractors." And while many other papers quoted the Russians as saying they saw something "most truly representative of all American people," *The New York World Telegram & Sun* neatly summed it up with the obvious observation:

"Moscow has nothing to match the Monogram Art Studio, 515 Madison Ave." But it is becoming increasingly obvious, too, that both Madison Avenue and Main Street must start doing more to match the world-wide propaganda Moscow calls their kind of "salesmanship." The Soviets' economic Seven Year Plan stepped-up international trade backed by a global Communist "sales" campaign, underscores a vital competitive challenge to everyone in American business and industry. To help meet this urgent challenge, Monogram is now organizing a nation-wide cooperative program . . . designed to show people abroad the truth about America's free economy. Basically, our idea is to visually communicate with people of many lands . . . by sending abroad a continuous flow of typical American "pictures." Pictures of all types, forms and subjects will simply and believably show people our way of life as it really is. And these pictures will visually prove how informative advertising is the backbone of America's democratic production and distribution system. While leaders in several industries have already offered their endorsement and support of this idea, we also want and need yours. So if you are interested in taking part in the cooperative, non-profit program, we'd like to hear your comments and ideas. Just drop us a note and we'll send you more details about how we're organizing a much-needed campaign which can have a far-reaching effect on us all . . .

FROM MADISON AVENUE TO MAIN STREET TO MOSCOW



TYPE BY LINGCRAFT

PHOTOS BY ROBERT BAPFIR



PHOTO- LETTERING INC.

216 EAST 45TH STREET.
NEW YORK 17, N. Y.
MU 2-2346



МЫ МОЖЕМ ЭТИМ ГОРДИТЬСЯ

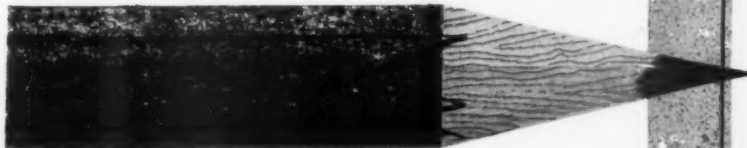
Правительство Соединенных Штатов Америки выбрало эти два жирных и полужирных алфавита составленные фирмой "Фото-Летеринг" в Америке. Эти алфавиты употребляются для разных наклеек которые находятся в витринах Выставки Культуры Соединенных Штатов Америки в Москве с 25-ого Июля до 5-ого Сентября, 1959г.

TRANSLATION: "A Feather in Our Cap"

These two Russian alphabets in bold and demi-bold weights were prepared by Photo-Lettering Inc for the U.S. Government. They were used in labeling displays at the United States Cultural and Industrial Exhibition in Moscow, July 25 to Sept. 5, 1959.

DO YOU USE PHOTO-LETTERING? A POST CARD WILL PUT YOU ON OUR MAILING LIST.

SLIDES



**preparing
art for
SLIDES?**

SLIDES

Admaster

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ADMMASTER BUILDING
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JUdson 2-1396

For helpful hints, friendly suggestions or technical advice...that can save you time, avoid errors or help you get the kind of reproduction you want, just call JUdson 2-1396. You'll be talking to Admaster, America's headquarters for slide know-how and reproduction facilities. Any size or type slide...color or black & white... one-of-a-kind or large runs... Admaster can do the job *right*. Tough deadline? Admaster offers **SAME DAY SERVICE** on all types of slides... including color! As long as it has something to do with a slide, give us a call... anytime.

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

the company art director

For some months now, we at Art Direction magazine have been sifting and analyzing the job classifications, titles, and responsibilities of our subscribers; particularly those of the art directors. A picture emerged that is quite different from what was true immediately after World War 2, and what the professional art field thinks of itself. It is also clear that the 1957-58 recession, as far as this field is concerned, was not just another incident but that it solidified a trend into a new way of life for the professional art man.

Simply stated — the art director hasn't been the agency man the field or he, himself, thought he was. He is now also a company man. While this is a little hard to appreciate in New York and Chicago, our top agency towns, it is true even here. More companies are adding art directors (and, seemingly, giving them any title but art director) while agencies either keep their A/D staffs as they've been or decrease them.

This set of conclusions is being extracted from an analysis of the membership of the National Society of Art Directors. With some 3600 members in some thirty-four cities, the Society correctly reflects the drift to company positions. In the smaller cities, it is very apparent. Some NSAD clubs now have *more* company art directors than those in agencies. If to the company art director is added those with publications and those with graphic arts firms (such as design consultants of typographic shops and art directors of the large lithographic and point-of-sale firms), then the shift to company, or nonagency, art directors is even more dramatic.

In many ways, this reflects the changes that have been, and are, taking place in the advertising and advertising art field . . . the mushroomed TV budgets often at the expense of print media . . . increased company art staffs to handle a large share of company advertising in the form of collateral material . . . acceptance by companies of the need of a corporate image and a determination to stylize their "face" for their customers and own employees . . . the recession's toll of agency art directors.

If company pay scales equalled the agency's, the situation

(continued on page 116)

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JUST YOUR TYPE



*Boro has Torino (shown here)
in roman and italics in the
following sizes: 8, 10, 12,
14, 18, 24a, 24b, 30, 36, 48.
We'll be happy to send you a
complete showing of this new,
beautiful face...*

BORO
Typographers

37 E 21 NYC GR 5-7850



DAVID AUSTIN
N. W. Ayer & Son, Inc.
Philadelphia, Penna.



PHILIP DEMME, Vice-President
Director Art and Production
Smith, Taylor & Jenkins, Inc.
Pittsburgh, Penna.



MISS ESTHER M. HARRIS,
Art Director
Doyle, Kitchin & McCormick, Inc.
New York City

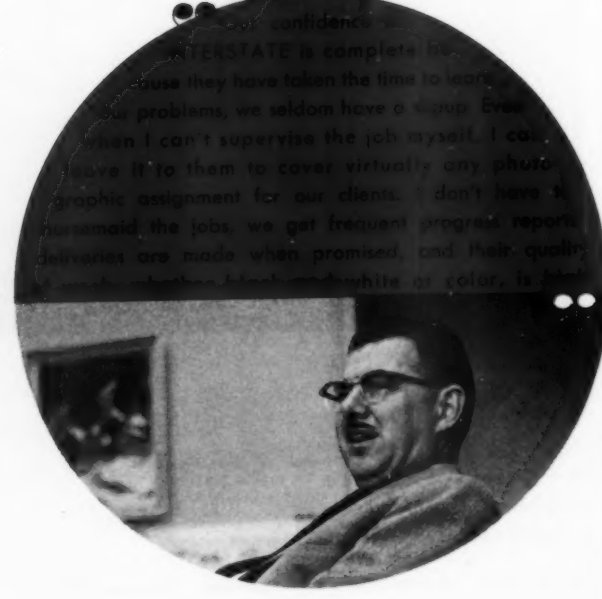


AL SNEDEN, Art Director
BBDO, Pittsburgh



...confidence
INTERSTATE is complete
...because they have taken the time to learn
...problems, we seldom have a rework. Even
...when I can't supervise the job myself, I can
...leave it to them to cover virtually any photo-
...graphic assignment for our clients. I don't have to
...reassign the jobs, we get frequent progress reports,
...and results are made when promised and their quality
...is superb. Whether in black and white or color, I can
...rely on them for the highest quality work.

The confidence and professionalism, the excellent quality
of the finished product are all elements identifying
INTERSTATE that I have come to take for granted. Who
does impress me most is the friendly, cheerful person
whom each of my assignments receives. Nothing
has ever been too much trouble, no request
has ever been regarded as unreasonable in all the years of my re-
lationship with them.





THEODORE "TED" LOZIER,
 Art Director G. M. Basford Company
 Cleveland, Ohio

We're selling the only feasible, practical way to get photographic illustrations or user-benefit case-history reporting on a national scale! With six offices, all closely integrated in six key geographical areas, INTERSTATE exercises a tight, intimate supervision of your photographic requirements. We use 50 of our own staff people, plus 2400 local-level photographers, 1100 cinematographers, 600 industrial reporters (all screened and all directed from one central office) to handle over 11,000 assignments annually. Our rates are standardized (it costs no more to do a job in Seattle, Miami, Tucson or Indianapolis than it does in Mesquite, Nevada); predetermined (you will know in advance what your total cost will be); and realistic INTERSTATE sets the pattern for photo and user benefit reporting (order one or both, of course), on the national and international level. No one else in the field approaches our scope of activity . . . our rapidity of job completion . . . our sensitivity to deadline commitments . . . our very professionalism . . . and our operating philosophies. For example, the client who uses us 5 times a year pays the same rate, gets the same quality, as the one who calls upon us 700 times a year. There is, in truth, no other feasible, practical way to get photographic illustrations or user-benefit case-history reporting on a national scale.

NOBODY BUT NOBODY GETS TESTIMONIALS LIKE INTERSTATE



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

EXECUTIVE OFFICES: 675 FIFTH AVE., NEW YORK 22, N.Y. MURRAY HILL 8-1880

MIDWEST REGIONAL OFFICE: 469 EAST OHIO ST., CHICAGO 11, ILL. MICHIGAN 2-0080

WEST COAST REGIONAL OFFICE: 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL. GARFIELD 1-1987

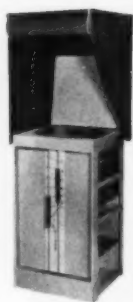
DISTRICT OFFICES: PARK AVENUE BLDG., N. W. COR. PARK & ADAMS AVES., DETROIT 26, MICH. WOODWARD 1-8900

3039 WILSHIRE BLVD., LOS ANGELES 5, CAL. DUNKIRK 5-7161

ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

LUCYGRAF

1980



ARE YOU HAPPY BECAUSE YOU'RE HOLDING OUT ???

Sure, go ahead, just lean back in your rocking chair and smile. Nobody's going to kid you into laying out good hard earned cash for one of those "Luci" contraptions. No sir, you've been "eye-balling" to size so far and getting by!

It's fun to eye-ball. Sure, it may take longer... but you can't deny it's a challenge every time you do it. Besides, if it doesn't fit, the engraver or printer can make an adjustment. And chances are, your client doesn't know if anything's in proportion anyway. So why spend money to make your layouts or mechanicals look right? Besides, you enjoy working late nights doing the job the hard way. Everybody does.

Wake up Dad! The hundreds that are buying Lucygraf can't all be wrong! They're the ones that are billing more, doing top grade work and getting home an hour earlier! There's no doubt about it, if you're in the art business, you just can't afford to pass up the tremendous "sell direct" value in Lucygraf. Complete unit ready to operate for \$198.00! Frankly, you are buying at dealers cost. Sold through a dealer, Lucygraf would have to carry a price tag in excess of \$400.00. Even at that price we know that there is no other unit available that could compare in value. To top that off, we will pay all freight anywhere in the U.S.A. if you send \$100.00 with your order. You buy with an unconditional 10 day Money-Back guarantee. (You pay the return freight only!) We are delighted and proud to say, that to date no one has ever even requested a return of a unit.

Why not place an order today...or write for full information to LUCYGRAF Manufacturing Company, 1929 Hillhurst Ave., Los Angeles 27, California.

business briefs

Studio business upswing continues, medium size operations have best showing

The art business, thank you, is doing quite well. It has recovered from the recession and is now, for the sixth consecutive month, running better than 30% ahead of last year's billings.

Effects of the better billings are being reflected unevenly throughout the field, however. Continuing a long, long trend now—the large studios are humming, the medium sized doing well (in fact, profitwise, doing much better than either the large or small shops and developing one of the best profitable years in a long time). The smaller studios are active but not at the profitable levels of the other two.

Prospects for art director positions have definitely improved. The situation has been slow in developing. Now that it's here, opportunities should be good for a protracted period.

Photography continues its many cross currents. Billings up for studio and non-studio, but a lack of stability apparent all over the place.

More and more studios continue to cut themselves in for the better profits of the design field which was so well pioneered by the industrial design stylists. Studios are setting up separate design organizations; sometimes they capitalize on their studio names, sometimes not. In many ways, these design setups resemble or are a counterpart to the divisions which the advertising agencies have been and are spawning. Of the many reasons for the separate setups, not the least is the very different method of billing.

If you're looking for new possibilities, design has many attractions. It also has its handicaps: time and patience. It takes time to establish a design identity, and patience to explore the possibilities uncovered by clients' new and often unexpected requirements. A suggestion from studio executives and designers who have switched to design from art or have diversified to include it into their operations: Don't be too cautious. Client needs may take you a long, long way from your present setup. Don't fight them; do give them careful consideration. The entire advertising and advertising art field is churning today. The tremendous drive for ever increasing sales volume to maintain a satisfactory profit picture has uncorked an equally tremendous curiosity of new organizational arrangements and new client relationships. ●

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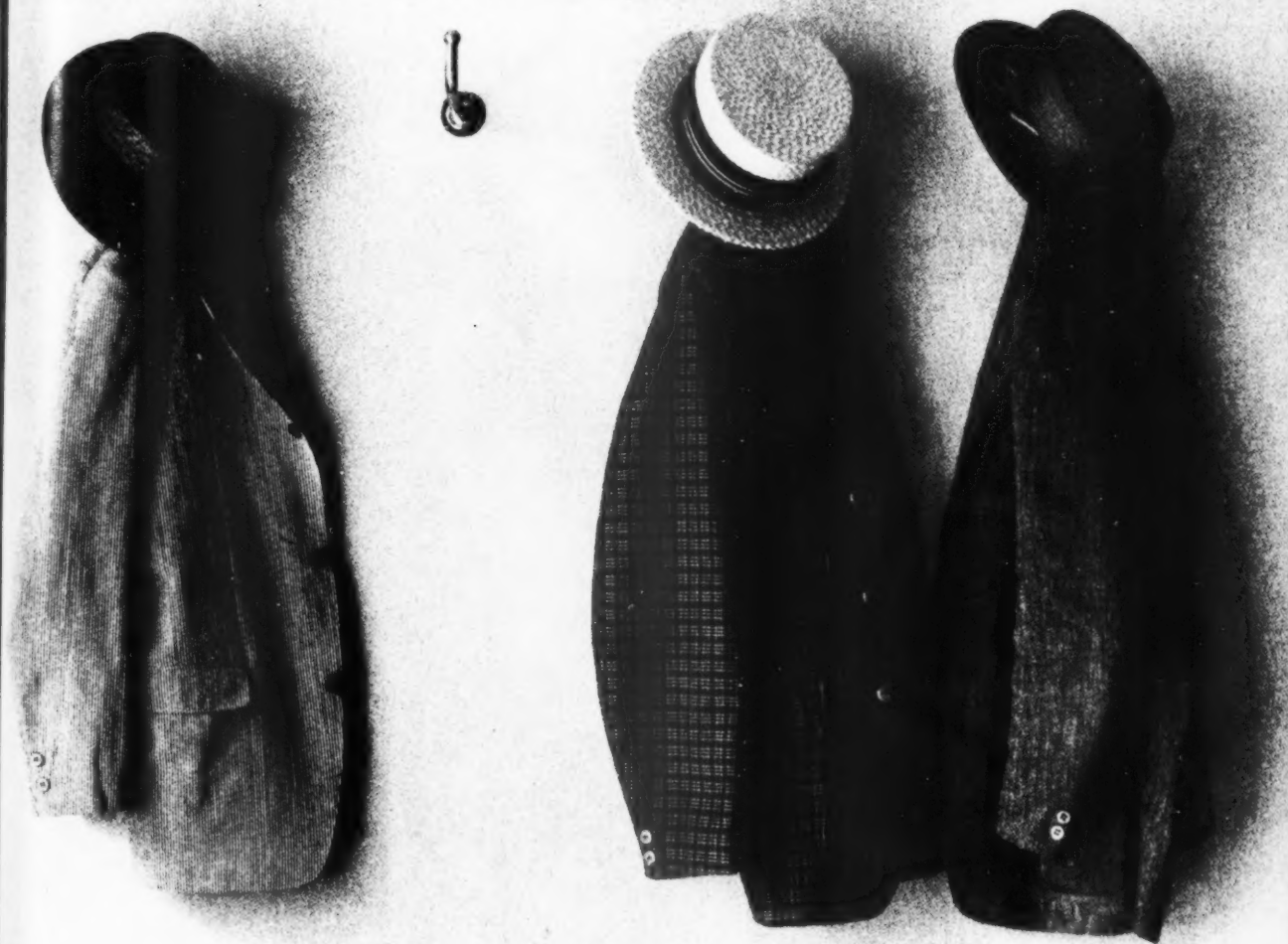
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THE KIND OF SALESMEN WHO'LL GIVE YOU THE COATS OFF THEIR BACKS

Four of a kind, you might say, including the absent Al Ross, who's down at Remington Rand, unbending a twister. The others are here, however, in shirtsleeves. Incurrable, these ex-AD's; once a board man, always a board man. You'd think that after becoming account executives for a studio, they'd put down the pastels and forget the magic markers. Not so. You take Howard Kiviat there, with his penchant for pharmaceuticals; or Irving Ross, with his flair for fashion; or Al Kay, whose industrial intuitions have rung many a bell at many a show. It makes good sense to have guys like these working over your leads, instead of turning them over to bull pen pals. For an errand boy, call a messenger service; but if it's a dilemma that's deviling you...if you're really at a loss...call Ross.

P.S.: We've just added another hook for another salesman to hang his coat. The name is Jay Christy, which makes five of a kind.



RAA
ROSS ADVERTISING ART 1261

MU 4-4240

THE TYPE FACES YOU WANT SET AND PROOFED AS YOU WANT ... AROUND THE CLOCK



Service Out Of Philadelphia
And 7 Other East Coast Cities



HAND

LINO

PHOTO

MONO

What kind of proof does your layout call for? Repro Stock? Wax-backed Acetate? Unwaxed Acetate? Typehesive (Kleen-Stik) Stock? Color-aid Paper? Do you need a negative? A positive? Do you want the type screened? Want it Typotionalized?

You name it—and name the type—and Progressive will produce it for you on a round-the-clock work schedule. This fast, complete composition service (with one of the largest selections of faces available anywhere) is only overnight by mail from any point on the East Coast. And that time is cut for many of our clients by our 7 East Coast Branch Offices and integrated messenger pick-up and delivery.

The new one-line specimen book illustrated here is one of the ways we have of introducing ourselves. Send for a copy if you would like to make our acquaintance. Write Dept. ADS.



PROGRESSIVE COMPOSITION COMPANY
9th & Sansom Streets, Phila. 7, Pa. WAlnut 2-2711

NEW YORK
Murray Hill
2-1723

NEWARK
Market
3-5334

WILMINGTON
Olympia
5-6047

LANCASTER
Executive
4-1675

BALTIMORE
Saratoga
7-5302

WASHINGTON
Executive
3-7444

RICHMOND
Milton
4-2771

calendar

To Labor Day . . . "The Roaring '20s", manikins and photos, Museum of the City of New York.

Sept. 6-12 . . . Seventh Educational Graphic Arts Exposition, New York Coliseum. "Photo-engraved in New York," exhibit sponsored by Photengravers Board of Trade, at New York School of Printing.

Sept. 13-16 . . . DMAA Convention, Montreal.

Sept. 15 . . . American Prints Today—1959, originated by Print Council of America, opens at Baltimore Museum of Art, Boston Museum of Fine Arts, Cincinnati Art Museum, Whitney Museum of Art (New York), Philadelphia Museum of Art, National Gallery of Art (Washington). Opens Sept. 12 at Achenbach Foundation for Graphic Art, San Francisco, and Sept. 16 at Los Angeles County Museum.

Sept. 25 . . . Advertising Research Foundation, Fifth Annual Conference, Waldorf-Astoria.

Sept. 29 . . . ANA Newspaper Seminar, Baltimore. Exhibit. Third Annual Editor & Publisher ROP Color Awards, luncheon Sept. 28.

Sept. 30-Oct. 9 . . . New Jersey Water Color Society 17th Annual Open State Exhibition. Kresge-Newark, Newark.

Oct. 18-21 . . . Western Region, 4As, 22nd Annual Convention, Santa Barbara Biltmore and Miramar Hotels, Santa Barbara, Calif.

Nov. 1-15 . . . St. Louis Art Directors Club, Second Annual Exhibition. Awards dinner, Oct. 29, Chase Hotel.

Nov. 16-18 . . . Packaging Institute's National Packaging Forum, Statler-Hilton, New York.

Nov. 23 . . . Art Directors Club of Chicago, Awards Dinner.

Through December . . . At Jens Risom Design, 626 Merchandise Mart, Chicago: Paintings by Lucile Roebuck Keeler.

Metropolitan Museum of Art . . . Photography in the Fine Arts, through Labor Day.

Museum of Modern Art . . . New American Painting, through Sept. 8; Sept. 9-Nov. 8, International Packaging Exhibition. Drawings and Watercolors, new acquisitions, through Sept. 13.

Museum of Primitive Art . . . Stone Sculpture from Mexico, through Sept. 13.

New York Public Library . . . The Hudson River, exhibition of old prints, Phelps Stokes gallery. Through September.

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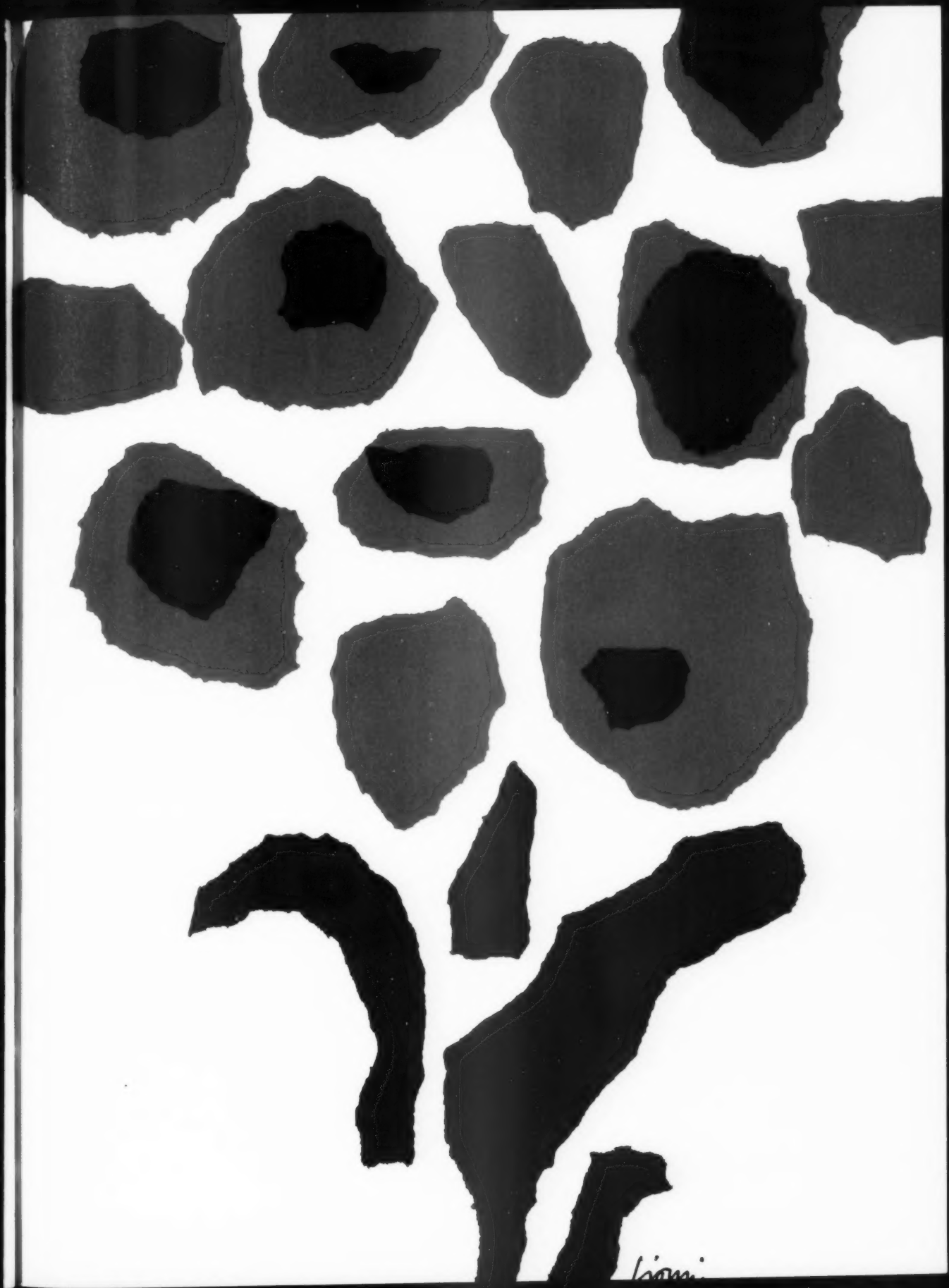
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lioni

Leo Lionni, well-known designer and Art Director of *Fortune* magazine, uses Potomac Cover as the common background for both sides of this insert. Three colors—and yet there is visual and emotional contrast.

When color stock is used as a design element in its own right, many things are possible. Moods can be captured, a total atmosphere achieved, interesting visual effects obtained, a quality image constructed. Though never a panacea, color stock is always a possible solution. Color Council, E. I. du Pont de Nemours & Co. (Inc.), N-2420-3, Wilmington 98, Delaware.

The logo consists of the words "DU PONT" in a bold, sans-serif font, enclosed within a horizontal oval border. Below the oval, the words "REG. U.S. PAT. OFF." are printed in a smaller font.

DU PONT
REG. U.S. PAT. OFF.

Better Things for Better Living
... through Chemistry



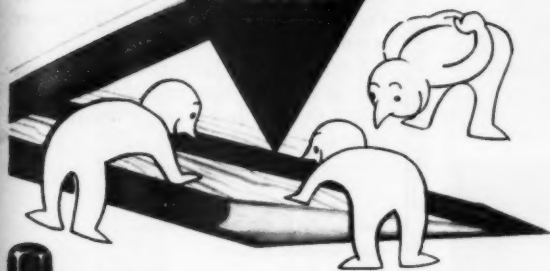
g
nistry

© 2000 Kimberly-Clark Corporation

V

Art

Let's look under
the hood of a
KIMBERLY
Pencil



...and see what makes it go!

Most artists take it for granted that KIMBERLY is America's finest drawing pencil. But—if you'd like to know just *why* KIMBERLY gives you more uniform, smooth-drawing mileage... *why* it handles so effortlessly over any drawing surface... *how* it can draw so long without wearing out or breaking down—let's take a look under the hood:

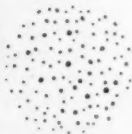
First, the KIMBERLY lead mixture contains a high percentage of costly Ceylon graphites. This makes each grade smoother, more uniform.

This mixture is super-ground until each particle approaches one micron in size. (40 millionths of an inch.)

Next these microscopic graphite particles are lubricated, then compressed under tremendous pressure into a tightly-knit, compact mass. This compression process reduces porosity (pore space in the leads) to a minimum.

The result: A strong, dense, long-wearing lead that holds a point and always lays down a uniform, opaque line on any drawing surface — even mylar.

See for Yourself:



ORDINARY
DRAWING PENCIL

These two diagrams reveal the dramatic difference in lead density between an ordinary drawing pencil and the KIMBERLY.



KIMBERLY

KIMBERLY's are available in 22 accurately graded degrees based on European grading system.

All wood casings are made of finest selected straight grain Western Cedar, specially treated with waxes for easy sharpening.

Leads are "Carbo-welded" to wood by an exclusive bonding process that makes KIMBERLY so strong, it will withstand 4 times normal pressure. Points are virtually "breakproof"!

It took 70 years of research and testing to perfect a pencil that satisfies all your creative needs. If you still have any doubts at all that KIMBERLY is America's finest drawing pencil, call your art supply dealer — and try KIMBERLY yourself. Or write today on your letterhead for **FREE SAMPLES.**

G **GENERAL** 
PENCIL COMPANY
89 FLEET STREET, JERSEY CITY 6, N. J.

YOU TOO



CAN SAVE TIME

...effort and money with BLU-ZIP self-sticking acetate sheets. It never ages! Easy to use — positions where you want it... stays where you put it!

Available in unlimited patterns, shades and symbols, PLUS custom-designed logos, trademarks, signatures, etc.

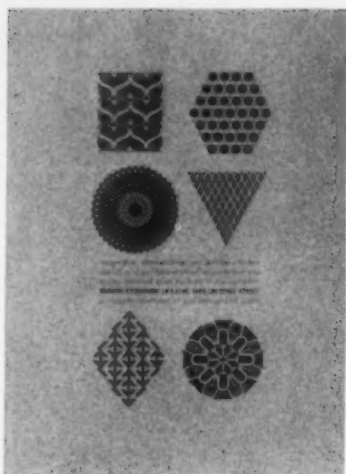
Repeat — repeat — repeat! Again and again... exacting, clear reproductions from the same art. BLU-ZIP won't peel, buckle or blister — withstands heat up to 300 degrees!



Hurry To Your Dealer Today
or write for free catalog!

PARA-TONE INCORPORATED
512 West Burlington • La Grange, Illinois

PARA-TONE PRODUCTS—first choice
with professionals — everywhere!



IMAGINATION, RESOURCEFULNESS AND
DETAILED ATTENTION APPLIED TO ALL PROBLEMS

BERMAN / STEINHARDT

LOcust 4-4745 1604 CHESTNUT ST., PHILA., PA.

A COMPLETE ADVERTISING ART AND PHOTOGRAPHIC STUDIO

letters

Corrections, with roses . . .

In your July issue of *Art Direction* magazine, you listed the award winners from various parts of the country. In listing credits for No. 2, page 76, "Best in the Show for the Denver Area" you failed to mention photographer Shel Hershorn as a photographer who has done a terrific job and was a contributing factor in making this an award winner.

I want to compliment you on the content of *Art Direction* magazine as a news media to keep us Texans informed down here in the sticks.

Walter Ender, Dallas

Does early career specialization close creative doors?

For a couple of months now hundreds of art school grads have been out in search of that first job, which will bridge the gap between the relatively sheltered environment of the art school and the cold competitive world of reality. Little do they know that that very first job they land (or perhaps their first 2 or 3 jobs) will, all too often, predetermine the future course of their careers. They will start their job-hunting very much unaware of the immense specialization that exists even in the creative world of advertising art—where one might least expect to find it.

Whether the young designer's first job is in packaging or advertising art, in editorial art or TV—all of which are encompassed in his training—the odds are that he will continue in that same direction. This direction will be determined not always by choice, but by the continuing trend toward specialization, coupled with economic necessity. Whether his first job was with an ad agency or a studio, with a department store or a printer, with a manufacturer or a direct mail house, with a large firm or a small one, he will very likely become pigeon-holed in that same niche for the rest of his career. All too soon, he will be further classified by the types of accounts he works on and may become a specialist in food, liquor, fashion, industrial, toothpaste, automobiles, appliances, air travel or—you name it! In all too many cases, by the time the artist has had only a couple of years of experience, the die is cast.

I have no quarrel with the developing of specialists or craftsmen in the more technical aspects of art, such as photo-retouching, scratchboard illustration and

YOU GET

MORE

STARCH PER BILLBOARD



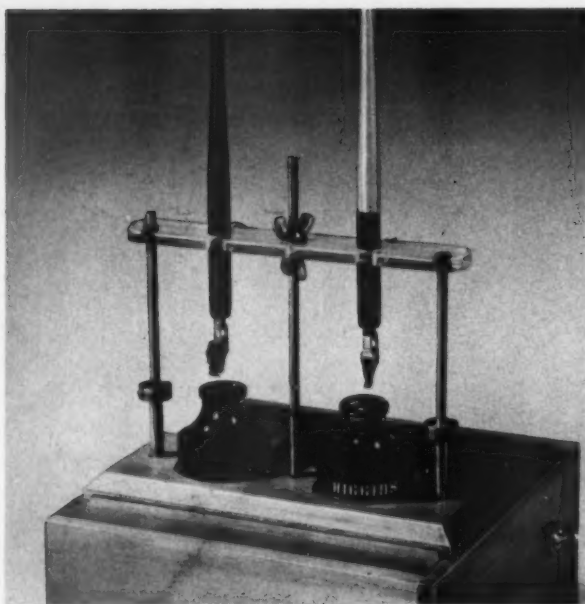
* Starch report surveys show that this kind of FREDMAN illustration won out 5 times in three months for most noted, most remembered, 2 first, 2 seconds, 1 fourth. And a fitting accomplishment for the kind of art that's really human... expression which appeals to the many. Most noted? Most remembered? If this is your kind of art... fill up with FREDMAN that's all you need to remember.

Harry Fredman

136 East 57, N. Y. 22, N. Y. • 6th Floor
PLAZA 1-4747 • PLAZA 9-2860



Art Director: Morris Needle
Agency: Joseph Katz Agency
Client: American Oil Company



DRAMATIC 8-HOUR SCIENTIFIC TEST PROVES HIGGINS DRAWS LONGER... WITHOUT CLOGGING YOUR PEN

Here's what it means to you in dollars and cents!

Less valuable working time lost cleaning or changing clogged pen points! Less aggravation from clogged nibs and inaccurate results!

Independent laboratory tests prove that HIGGINS clogs pens *less* than other brands of india ink.

Using this electric pen-dipping machine, identical, clean pen points were dipped repeatedly into HIGGINS and other brands.

SEE THE AMAZING RESULTS:

Brand X	Brand Y	Higgins
March 3, 1959. After 3 hours, 47 minutes - pen point dipped into Brand X is clogged with gum, completely useless.	March 2, 1959. After 4 hours, 3 minutes - pen point dipped into Brand Y is useless. Point and ink channels coked with gum.	March 1, 1959. After 8 hours, pen point dipped in HIGGINS shows first signs of clogging. Main ink channels clear. Pen still writes.

MORE PROOF that HIGGINS means ease of use...and that America's finest india ink means HIGGINS!

The basic art medium since 1880
At art and stationery dealers everywhere

HIGGINS INK CO., INC.
BROOKLYN, NEW YORK



CARTOONS

Kennedy Associates, Inc.

141 East 44th Street, New York, N. Y., MUrray Hill 7-1320, 7-1321

A Complete Service in Cartoons and Humor For Advertising

John J. Kennedy

Henry J. Schilling

Following is a partial list of cartoonists available through us:

Adams, Frank
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Barlow, Perry
Basset, Gene
Berry, Mike
Boltinoff, Henry
Booth, George
Bri, G.
Brown, Wm. F.

Goldberg, Rube
Goldstein, Walter
Green, Herb
Gustafson, Robert
Hoff, Syd
Hollreiser, Lenny
Holman, Bill
Hunt, Stan
Interlandi, Phil

Partch, Virgil
Pascal, Dave
Porges, Peter
Price, Garrett
Price, George
Rea, George
Reynolds, Larry
Richter, Mischa
Ridgeway, Frank

Caplan, Irwin
Cavalli, Dick
Coker, Paul
Day, Chon
Dean, Abner
Decker, Richard
Dedini, Eldon
Devlin, Harry
Dr. Seuss
Dowling, Dan
Dunn, Alan
Duquette, Steve
Emett, Rowland
Farris, Joseph
Fradon, Dana
Funk, Tom
Gallagher, John
Goldberg, Herb

Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Robert
Langdon, David
Lichty, George
Liivak, Harry
Marcus, Jerry
Martin, CEM
Martin, Don
McKay, Dorothy
Mik (Ferd'nand)
Mullin, Willard
Nofziger, Ed
Norkin, Sam
O'Brian, Bill
Osborn, Robert
Owen, Frank

Ryan, John
Schulz (Peanuts)
Selz, Irma
Shirvanian, V.
Smits, Ton
Soglow, Otto
Steig, Wm.
Stein, Ralph
Syverson, Henry
Taber, Scott
Taylor, Richard
Thompson, Ben
Tobey, Barney
Tobin, Don
Volk, Vic
Weber, Robert
Wiseman, Bernie
Wolff, George

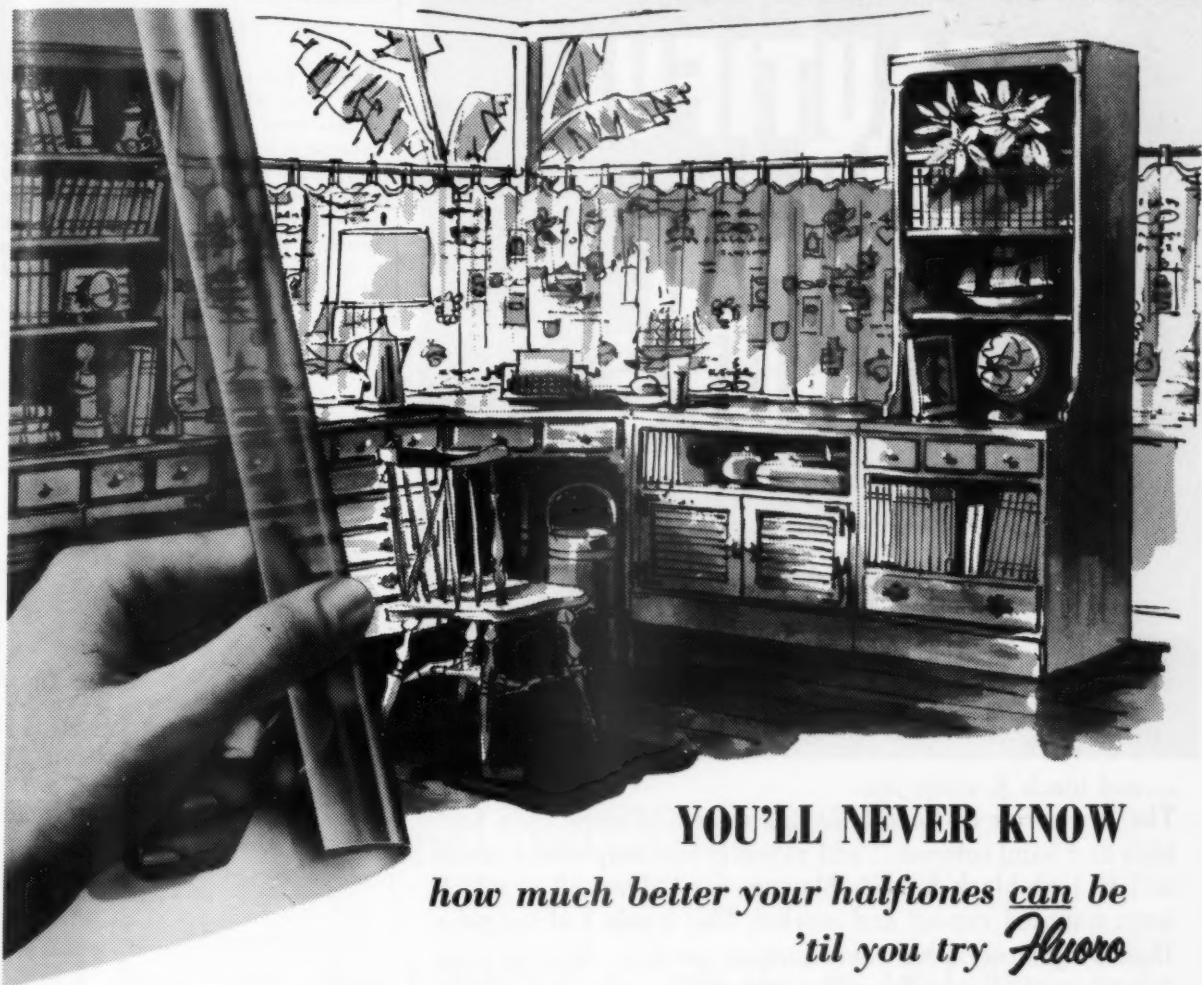
the finest
red sable water color brush
designed specifically for the
graphic and ad arts

delta's 'jewel'®

delta brush mfg. corp.
120 south columbus avenue, mount vernon, n. y.

Write for free copy: "Illustration, Retouching, Lettering
with the Red Sable Water Color Brush."

Illustration below right is Fluoro. Note pure whites in intricate detail. Artist: R. M. Schray. Client: Burdine's. Engraver: Miami Photo Engravers. 65 line screen.



YOU'LL NEVER KNOW

*how much better your halftones can be
'til you try Fluoro*

You may think you're getting good highlight halftones, but it's ten-to-one you're sacrificing true reproduction, merely for the sake of dot-free highlights.

Now you can remove that film of harsh, artificial tone values and reveal the true illustration...uncompromised...and just as the artist intended it.

How? Simply by making your illustrations with Fluoro art materials. They let your engraver (or lithographer) avoid the costly artificial methods that destroy fidelity in reproduction. Fluoro produces dot-free highlights auto-

matically,—and accurately mirrors every detail and tone value of the original art.

That's why Fluoro is used by Burdine's (above), Neiman-Marcus, Sears, Boeing, Lincoln Motors and others who insist on the finest reproduction.

NEW! *Fluoro-Color*

Finer full-color reproduction at half the usual plate costs. Write for names of plants in your area equipped for both Fluoro-Color and B&W Fluoro. It's the first step toward brighter, cleaner, better reproduction.



FLUROGRAPHIC SALES DIVISION

PRINTING ARTS RESEARCH
LABORATORIES INC.

La Arcada Building • Santa Barbara, California

Check below, then
clip this coupon to your letterhead
for full information on:

- The new Fluoro-Color
- Black & white Fluoro
- Names of Fluoro plants in my area.

BEAUTIFUL HAND COLORED BLOWUPS OF YOUR ADS

...and black & white too.

The last series of *Coca-Cola* ads we made were all 5 feet high and hand colored... just recently we completed a series of 7 ft. high black & white blowups for *Calvert* all of which were mounted, cut-out and eased. This is only 1 of our more than 81 photographic reproduction services. Ask for your free copy of "Know Your Photography"... our brand new glossary of facts and figures. You will find it as valuable as an extra assistant in your office. Rik Shaw Associates, Ltd. 250 West 57th Street · New York 19, N. Y. · PLaza 7-3988 the *TOTAL* photographic Service

NEW EXPANDED HEADQUARTERS for the finest artist materials and picture frames



Visit our showroom of Studio Equipment featuring the largest and most complete assortment in America.

F

SAM **FLAX** 25 East 28th St., New York City

letters

(continued)

the like. But when it comes to the creative areas, whether in the visual and design sense or in terms of idea and concept, is it fair to categorize the young designer so early in his career? Does this trend toward specialization stimulate and encourage the kind of creative thinking that everyone is seeking? Does it help to develop the fullest potential of the young designer?

I. Ganeles, supervisor,
Art Unit,
N. Y. State Employment Service



Amen...

I have been looking through Art Direction which has just arrived in our office.

Permit me to say Amen and Amen and thanks a million for the editorial by Stephen Baker on page 218, April 1959 issue. I am enclosing a favorite sample of the sort of thing he mentions. Isn't it nauseating? The Communists must be laughing themselves silly.

Secretary to the Boss,
New Orleans

Artists "professionals" in 1677...

The present argument with the tax authorities over the professional status of designers goes back a surprisingly long time:

In 1603 El Greco won a lawsuit on the same issue against the Toledo tax collector and in 1677 the Spanish Parliament ruled that artists belonged to a liberal profession, not a mechanical trade, and were exempt from sales taxes.

John Maass, Philadelphia



We're in an ART DIRECTORS' EXHIBIT everyday.

Each day it is our privilege to interpret ART DIRECTORS' thinking for TELEVISION or PRINT.

For us, at SARRA, each ADVERTISEMENT or TV

COMMERCIAL is an ART DIRECTORS' SHOW . . .

And each day the AWARDS to which we look forward are SALES of your CLIENTS' PRODUCTS.

16 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS

SARRA INC.

200 EAST 56th STREET
NEW YORK 22, N. Y.

SPECIALISTS IN  VISUAL SELLING

The Headliners Inc.

200 PAGE
STYLE CATALOG
NOW AVAILABLE



*The fastest-growing source
of quality lettering in the country*

NEW YORK

44 WEST 44TH STREET OXFORD 7-4820

CHICAGO

TYPOGRAPHY SHOP 2161 MONROE DRIVE N.E. TR 5-7676

ATLANTA

164 E. SUPERIOR STREET SUPERIOR 7-1720

CLEVELAND

TYPE AND ART 1375 EUCLID AVENUE MAIN 1-8433

TORONTO

WELLINGTON WEST AT SPADINA, EMPIRE 4-7272

ask



*Norman
Kurshan **

ABOUT ANY COLOR PROBLEM

AD. "The color values of my chrome aren't just what I want. No time to reshoot. Can you help?"

NK. "We usually can. A good dye transfer print plus some retouching should do the job. Call us - we'll try and help."

DYE TRANSFER PRINTS • TYPE C PRINTS • SLIDES
DUPLICATE TRANSPARENCIES • ART COPIES

* PROCESSING • KODACHROME SERVICE
NORMAN KURSHAN, INC.



Color Service
8 West 56th Street
New York 19, N. Y.
JUdson 6-0035

SO
soft



KOH-I-SOFT

matched colors **RAPID PASTELS**



Quick roughs, layouts and comps for artists and draftsmen. Assortments of 12 and 24 pastel sticks and pencils in meticulously matched brilliant colors that blend perfectly. Each marked with number and name. Also in open stock.

Write for folder describing complete line.

KOH-I-NOOR

Bloomsbury, N. J.



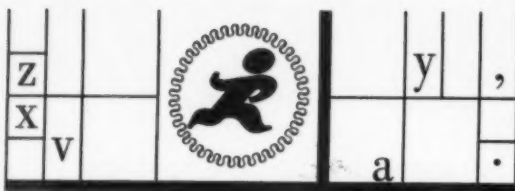
STRATHMORE

artist papers · boards · pads



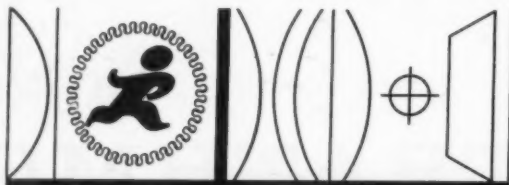
For sample book write: Strathmore Paper Company, Ten Front Street, West Springfield, Massachusetts

HAND
MONO
LINO



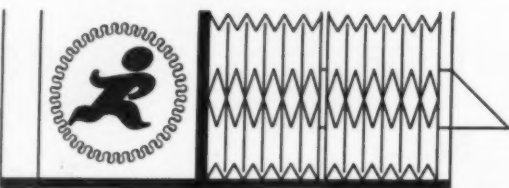
TYPOGRAPHIC SERVICE INC • 1027 ARCH WALNUT 2 2715

FOTOSSETTER
HADEGO
PROTYPE
FILMOTYPE
FOTOMASTER



TYPO PHOTO COMPOSITION INC • 1010 ARCH WALNUT 2 2968

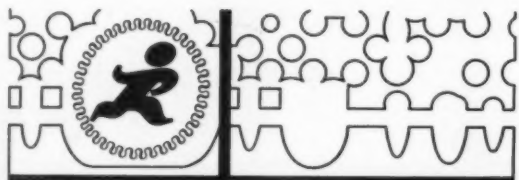
PHOTOSTATS
SCREENED NEGS.
SCREENED PRINTS
MURALS



TYPO REPRODUCTION SERVICE INC • 1010 ARCH WALNUT 2 0557
1420 SO PENN SQUARE LOCust 3 6867

DYCRIL®
PHOTOPOLYMER
PRINTING PLATES

* Trademark—
E. I. du Pont de Nemours & Co., Inc.



TYPO PHOTO PLATE INC • 1010 ARCH WALNUT 2 1890

TYPO

PHILADELPHIA

SALES OFFICES FOR ALL PLANTS • NEW YORK 122 E 42nd Street, MUrray Hill 2 2560
BALTIMORE 19 E 21st Street, HOphins 7 7176 • WILMINGTON 920 Shipley Street, OLYmpia 8 4229

AND NO TWO ARE THE SAME



Can't find Art Service?
You can't find one
anywhere else—
you've got to find the
man who is the best at
what he's doing.
You can't find one
anywhere else—
you've got to find the
man who is the best at
what he's doing.
You can't find one
anywhere else—
you've got to find the
man who is the best at
what he's doing.

letters

(continued)

We love orchids...

Your magazine is the finest one of its kind on creative advertising.

David Humphrey

I swap paintings for anything including money...

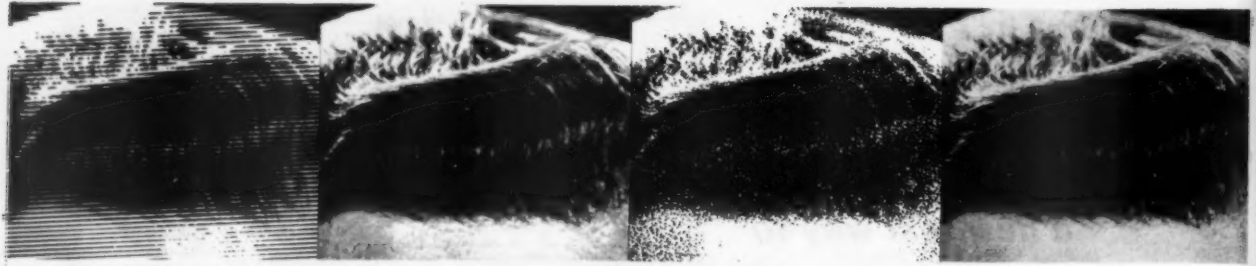
Like many another advertising artist two years ago I had an attic full of paintings I had done during my leisure hours. Now, paintings are a commodity just as cheese or tennis racquets, and I wondered if there was some way I could apply what I knew of salesmanship to the moving of these items out of my attic and into customers' hands.

When this backlog of paintings became several hundred watercolors and oils, some matted, and some framed, they began to take up much valuable space in my home. Besides that, I had sweated and strained to make a masterpiece of each one, and I felt that maybe someone else could see some of the beauty I had attempted to catch in these works.

Also, there was money tied up here, which I was not getting a return on. Art materials are not inexpensive (go to the art store and buy a quire of imported watercolor paper some day, and take your week's salary check along) and many of these paintings had been framed. True, some of the frames were second hand, but the money invested takes on frightening importance after you have been painting for six or eight years, and selling only about half of your output through the old-fashioned gallery and museum methods.

A book by Kenneth Harris, entitled "How to Make a Living as a Painter", set me to thinking. Mr. Harris points out that you can sell everything you paint if the price is low enough. In fact, he gave up a successful advertising agency career to do just that. Although I don't have the fortitude or perhaps the ability as a painter to try such drastic methods, I have long had a sneaking suspicion that as an advertising art director, what I have learned about selling plumbing and house furnishings from the printed page might help to sell framed artwork, too. As a matter of fact, a painting is a piece of furniture, just as an end table is, and probably more important. If it were priced right and advertised so the reader could see it, perhaps it too would sell, I reasoned.

Convinced of the basic validity of the scheme, I was now faced with the prob-



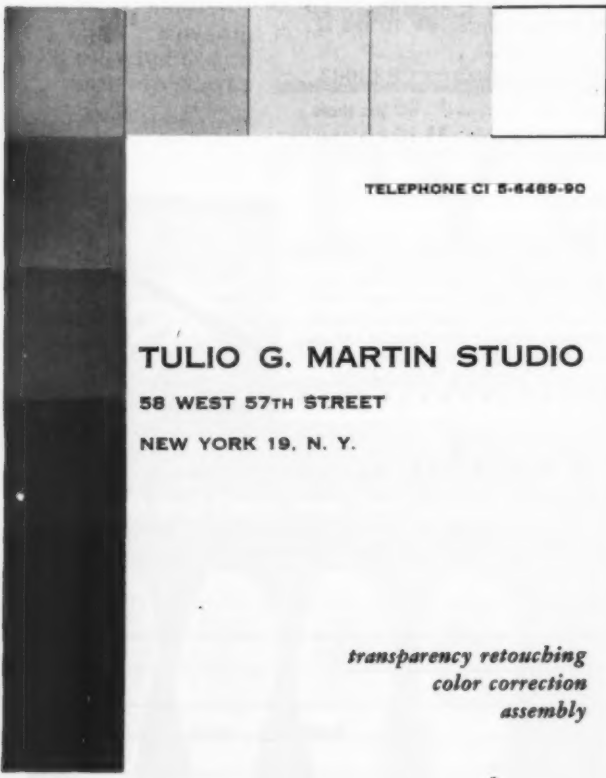
PHOTOMECHANICAL VARIATIONS BY **EDSTAN** 75 WEST 45 CIRCLE 5-6781-2 N. Y.

line screen

posterized

mezzotint

original

TELEPHONE CI 5-6489-90

TULIO G. MARTIN STUDIO
58 WEST 57TH STREET
NEW YORK 19, N. Y.

*transparency retouching
color correction
assembly*

“spec”

PLEASE ACCEPT a well designed type specimen book. Two hundred and sixty six pages of type styles bound in an attractive heavy leatherette loose-leaf binder. Type faces have been set in graduated point sizes to aid in planning type layouts and copy fitting with ease.

**MIDTOWN
TYPESETTERS
TYPOGRAPHERS**


For your Type Specimen Book, drop a note on your letterhead to:
148 W. 23rd Street, New York 11
Our Representative will call.

type?

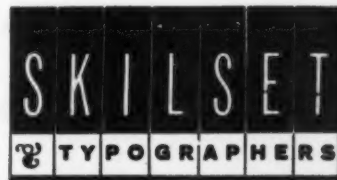
N. Y.
original



WHEN YOU GET RIGHT DOWN TO BRASS TACKS OR COPPER CENTS, THE MOST IMPORTANT THING ABOUT THE PRICE OF ANY JOB IS WHAT YOU GET FOR IT. AND AT SKILSET, WE ASSURE YOU, YOU GET EVERY LAST CENT'S WORTH AND MORE. WE'VE COME FROM SCRATCH TO REAL SUCCESS IN A FAST TEN YEARS BY GIVING EXTRA QUALITY, EXTRA SPEED, EXTRA SERVICE, ON EVERY JOB, TO EVERY CUSTOMER. WE'VE ASSEMBLED THE MOST MODERN AND COMPLETE TYPESETTING EQUIPMENT, INCLUDING OUR

skilset  brightype

THE REVOLUTIONARY NEW PROCESS THAT PERMITS, FOR THE FIRST TIME, THE CONVERSION OF ANY COMBINATION OF PRINTING METALS DIRECTLY INTO PHOTOGRAPHIC IMAGES ON BOTH FILM AND PAPER FOR USE BY ANY PRINTING PROCESS. PLEASE CALL AND LET US SHOW YOU THE NEEDLE-SHARP, NON-SMEAR REPRO PROOFS AND TELL YOU MORE ABOUT OUR SPECIAL FACILITIES AND WHAT A SAVING THEY CAN MEAN TO YOU IN \$ AND ¢.



250 WEST 54TH STREET, NEW YORK 19, N. Y. PLAZA 7-2421
DAY AND NIGHT SHIFTS • "PRONTO" PICKUP AND DELIVERY SERVICE



I want a sharp clear letter in my composition.



I want to get as many characters as possible in a given space without character crowding.



I want Letterspacing, not just word spacing.



I want to be able to make word changes without resetting a whole line.



I want to set copy up to 60 picas without any cost penalty.



I want perfect fitting italics that give a line, or paragraph, an appearance of consistency.



In my body copy I don't want "rivers".



Now, where can I get this kind of composition?

Type set in Monotype Century Schoolbook and Craw Clarendon Series

Why don't you try Monotype, Mr. Art Director. You'll be surprised at the low cost and pleased with the result. Specify Monotype on your next advertisement, brochure or catalog. In the meantime . . . write for new specimen showing on Monotype Craw Clarendon and Californian. Lanston Monotype Company (a division of Lanston Industries, Inc.), 24th and Locust Streets, Philadelphia, Pa.

monotype

THE MODERN METHOD OF TYPESETTING

When the color job must be right, play it safe with



GEARED TO SERVICE THE CRITICAL NEEDS OF THE ADVERTISING INDUSTRY WITH DYE TRANSFERS 'C' PRINTS DUPLICATE TRANSPARENCIES COLOR ASSEMBLY SLIDES, ETC.

AUTHENTICOLOR, INC., 525 LEXINGTON AVENUE MU 8-4200

DEDICATED TO BETTER COLOR

letters

(continued)

lem of advertising cost. Was I to throw even more money into this painting business in order to advertise my wares? If so, where was it coming from? I finally decided to try to swap paintings for advertising space.

The Oregon Advertising Club has a house organ called AD-Vance, which reaches all the agency and advertising people like myself, who in theory at least should make good customers, "having good taste and liking the better things in life," (we keep telling each other). I found that the ad club office was about to be redecorated and talked them into accepting two paintings for their walls. Oregon Ad Club's Jack Fitting allowed I was a bit touched, but they needed some wall decoration. I priced the paintings at a nominal \$25 each, as they were unframed. In return I was to get the face value of the paintings in advertising space in the weekly publication, Ad-Vance. I would prepare my own copy and art. The first ad was 1 col. x 2" and showed a cartoon of an artist holding up a picture. "Let's Swap," he said, and went on to explain that the reader might have goods or professional services I could use in return for paintings. At the time I was building a house and had visions of trading plumbing or wire for artwork. Later I switched to another type of illustration, one in which I actually showed a halftone of a painting over a few lines of lighthearted copy, explaining that I was game for anything in the way of a suggested trade or that I might even accept money.

Bob La Bonte, commercial manager of radio station KPOJ, was keeping an eagle eye on the little AD-Vance ads. He questioned me from time to time on sales results. The trade aspect intrigued him, especially. One day La Bonte asked me to bring a few paintings up to the station to show his boss, manager Dick Brown. While they were looking at the paintings a visiting California customer bought three from under their noses and they decided they had better grab while the grabbing was good. Appropriately framed, four Oregon scenes now grace the lobby and offices of radio station KPOJ. In return, I received the face value of the paintings in radio time. Since this was just before Christmas, the continuity department tried for the Christmas gift trade with a variety of one minute spots.

Before the real worth of the radio advertising could be measured, Jack

**A bold companion to Craw Modern:
American Type Founders' Craw Modern**

Bold

Drawn by Freeman Craw, designer of award-winning printed pieces, this forceful, tasteful new typeface has a touch of modern Americana that combines at once an incisive directness with a curvated quality which results in a balanced effect. Specimen sheets of Craw Modern Bold are available from American Type Founders, Elizabeth, N.J., or from your nearest ATF type dealer who will stock it from 8 to 72 point.



DON MILLER



DAVID STONE

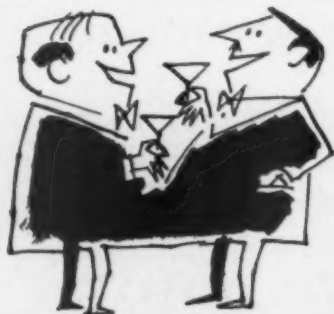


BILL STEINEL

STUDIO *Creative thinking and careful production planning on every layout, illustration and mechanical*

NORMAN M GRABER ART ASSOCIATES
37 WEST 57 STREET • NY • PLAZA 3-3251

Our new printed portfolio of samples sent on request



R. J. DAVIDSON • PR 5-4050

client-Time Magazine

PHOTOSTATS

**AMERICAN
BLUEPRINT CO.**

7 EAST 47th ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO 5-0990
60 EAST 56th ST. Plaza 1-2240

letters

(continued)

Irvine of Vancouver's KVAN became interested on a somewhat larger scale. Irvine, refurbishing their entire plant, required a lot of pictures. After furnishing enough paintings for all the offices, studios and public reception rooms of KVAN, I found I had better start painting madly in order to keep up with the demand and to have enough on stock to show prospective customers who had started to answer the trade paper ads and radio spots by telephone.

In our new home I had built a large basement studio and customers can come out and examine pictures there. My wife acts as sales person while I am at the office.

The backlog of paintings is now at a comfortable level with just enough to show people who come shopping but not enough to take on the frightening aspect of an ever growing pile of unuseable merchandise. There are prices to suit almost every purse. Most of my medium sized watercolors sell from \$25 to \$35. These are not framed, as most people have their own framing done to suit individual room decor anyway. I have smaller sketches which make nice color spots, especially when several are grouped, for as low as \$5 each. Of course I have more ambitious oil paintings and framed works which go into the higher brackets. However, \$100 is the top price. I feel this is a comfortable price range for people of usual circumstances who are trying to buy freezers, carpeting, davenport and other luxuries at the same time. After all, if my prices are high, people will simply go to a department store and buy a framed print. My flights into the range of higher prices are reserved for museum shows and competitions which have little or nothing, I feel, to do with the common public.

Some of the more interesting swaps or trades I have made include paintings traded for an engine overhaul on the car, paintings by other artists for my collection, complete photographic coverage of a wedding, baby photographs, picture framing, radio time and additions to our home and yard.

So, brother advertising artist, if you are confronted with an attic full of unsold, unappreciated paintings, you might do well to consider your hard earned knowledge of how to sell goods, and sell them like any other commodity, by advertising.

John Waddingham,
955 S.W. Westwood Dr.,
Portland, Ore.

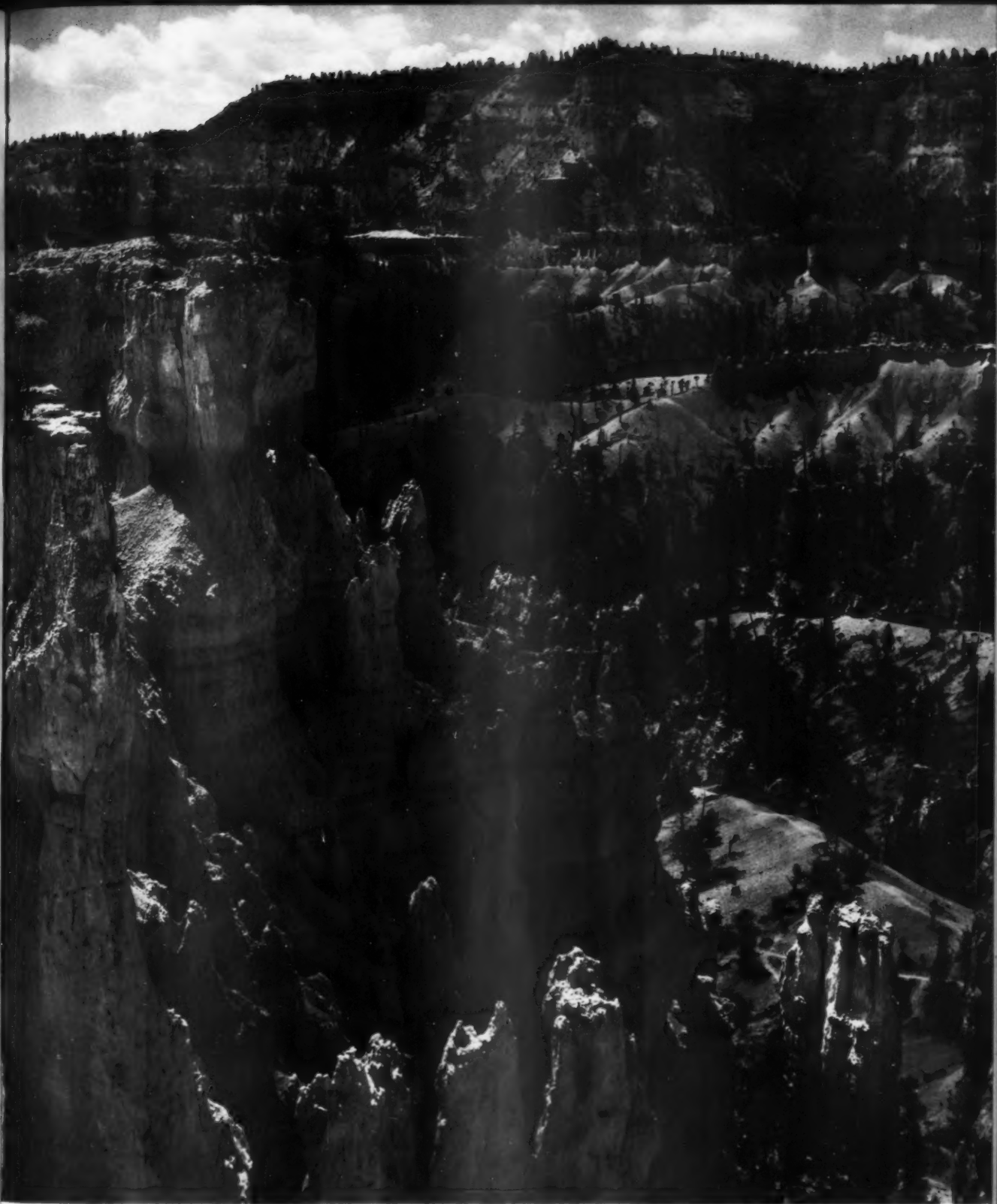
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REPRODUCED IN 4 COLORS BY OFFSET LITHOGRAPHY ON TICONDEROGA OFFSET, BASIS 60. SHEET SIZE 29.5x59. PRINTED 16 UP AT 4,000 IPH.

• **Doesn't this make you want to pack your bags and go?**

This striking reproduction of a photograph by Robert Chase is printed on Ticonderoga Offset, one of America's new first family of fine papers by International Paper



Your good printing—on our good International Papers— can speed millions on their way to faraway places

ON THIS INSERT we demonstrate the two best reasons for using Ticonderoga Offset. On the other side, the flashing *four-color* reproduction. On this side, the needle-sharp reproduction in dramatic *black and white*.

Notice how *true to life* the colors are. That's the result of Ticonderoga Offset's new improved shade of true white. See how evenly the colors are distributed.

That's the result of Ticonderoga Offset's remarkably *level* surface.

For outstanding press performance and beautiful results—especially where economy is a factor—you just can't do better than Ticonderoga Offset. Leading offset lithographers the country over agree that Ticonderoga Offset is ideal for brochures, catalogs, cook books, pamphlets, prospectuses, annual reports, envelope stuffers,

broadside—and mailing pieces of all kinds.

Ticonderoga Offset is now available in a new improved *true white* in 10 sizes and five weights, standard finish. Seven fancy finishes to order.

Ask your paper merchant for the new sample book of Ticonderoga Offset and information concerning the other top-quality printing papers in International Paper's new *first family of fine papers*.

"j
an

Art D

**Ancient man
discovered the secret
of casein**



Prehistoric Cow from the Cave of Lascaux

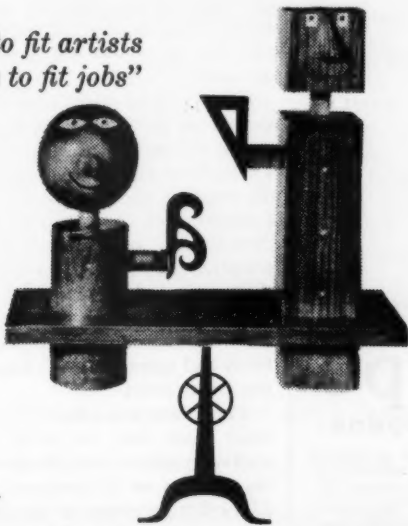
**but Shiva
was the first
to stabilize it**

The ancient artist and the primitive painters utilized the binding qualities of casein for their pigments but Shiva was the first to stabilize these qualities in a tube so that Casein Colors retain their binding characteristics indefinitely • It was Ramon Shiva who developed these Casein Colors for Chicago's Century of Progress in 1933. Since that time, artists have been able to obtain this most complete line of brilliant permanent Casein Colors and to use their unique characteristics to revolutionize modern techniques in painting.

SHIVA artist's colors
433 West Goethe Street, Chicago 10, Illinois
SHIVA always originates...WATCH! others will imitate

**FRANK BOWLING is now at
HENRY PRICE**

*"jobs to fit artists
artists to fit jobs"*



HENRY PRICE
Agency/Graphic - Arts Personnel
48 W. 48th, N.Y.C. 36, Circle 5-8228

Art Direction / The Magazine of Creative Advertising / September 1959

ESSENTIAL ART TOOLS



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Jec

a mediation

Article 6 "...Should the artist fail to keep his contract through unreasonable delay in delivery, or non-conformance with agreed specifications, it should be considered a breach of contract by the artist and should release the buyer from responsibility."

REPRESENTATIVE had mailed several samples of the artist's fashion drawings to a prospective buyer, who chose one which was particularly different from the others in style. The company phoned the artist and asked if he could do 25 foundation drawings in 6 days. He declined, but agreed to make 8 drawings. The garments to be drawn were sent to him with additional written specifications. The drawings were finished and delivered on time via the rep. The client summarily rejected the drawings and refused to pay for them, meantime having another artist do the job, and declining to permit the first artist to revise or correct his drawings.

MEDIATION produced the finished art done by the artist and the samples from the representative's file which had won the artist the assignment. The client had not given him another chance or the opportunity to make revisions because the style of the finished art was decidedly not the style of the chosen sample, and there was not time to gamble on another failure.

It was readily established that the one sample of the artist's work which had impressed the client was not his art, but a sample of his fashion layout using the drawings of another artist. A misunderstanding, yes, but clearly due to the clerical error on the part of the representative who should not have confused the artist's finished art and layout.

At the suggestion of the mediators, the representative accepted responsibility and agreed to reach financial settlement with artist.

The client was admonished to take a little more time to verify the artist's ability to execute an assignment by seeing samples or by personal contact.

(To refer problems to the JEC, address your query to Box 179, Grand Central Station, New York 17, N. Y. The Committee meets the last Monday of each month.)

JEC, per Ernest Brown •

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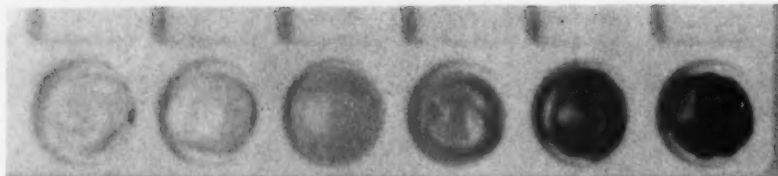


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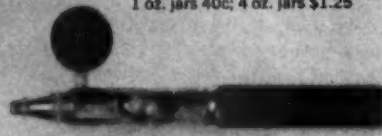
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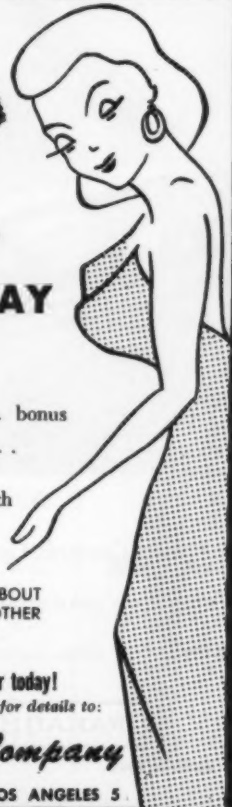


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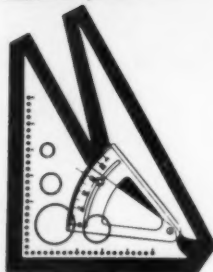
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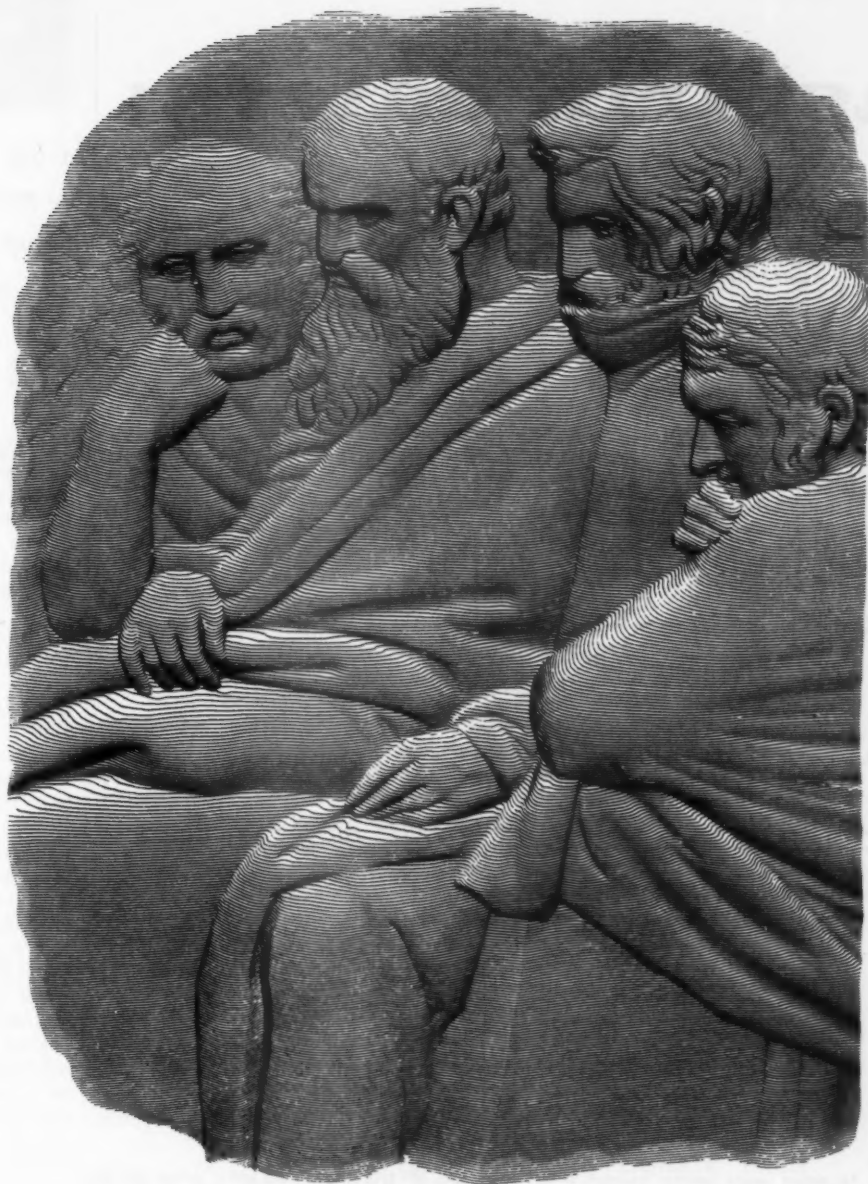
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published in the
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London, 1846



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holy blessing / of a judgment and a taste / accurate, refined
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ROY CRAGNOLIN NOW REPRESENTED EXCLUSIVELY BY WILLARD SEYMOUR

production bulletin

a big question . . . as printers strive to up speed, cut costs, will quality suffer?

The big trend in letterpress printing is the swing to rotary presses. This spells higher speed, more competitive pricing, but some compromise in reproduction quality as "precision" platemaking is substituted for makeready. Work handled by the conventional flat-bed press is said to "handle a dwindling volume of printing." The Photoengravers Bulletin notes the reason is a simple economic calculation. "If a flat-bed press turns out 100,000 sheets in 40 hours with a two-man crew, and if a rotary does the same job in 20 hours, even with three men, the printer with the rotary wins the cost bid."

Also, for economic reasons, there's a swing toward web-fed rather than sheet-fed presses. Paper in rolls is cheaper.

Net of these two printing trends is increased speed. From the viewpoint of the reproduction-quality conscious art director the emphasis on economy and speed is coming at the inevitable sacrifice of quality.

Press and plate manufacturers are developing electronic controls and new materials and techniques to maintain or improve printing quality as printing speeds grow. The forthcoming Graphic Arts Show at New York's Coliseum, September 6-12, should display many of the specific attempts by press manufacturers and platemakers, paper and ink people to maintain or upgrade printing quality while upping speed and cutting costs.

What's new in plates? Lightweight mounting metals offer easier and speedier handling as well as more precision printing. Replacing the wood blocks they put an end to the warp, the sag, that make some dots print hard, some barely kiss the paper. Latest lightweight metal base offered comes from Typefoundry Amsterdam via Amsterdam Continental Types & Graphic Equipment Inc., NYC. It is cold extruded duraluminum. Plate is mounted to the base metal with double-faced tape . . . whatever became of du Pont's photo-

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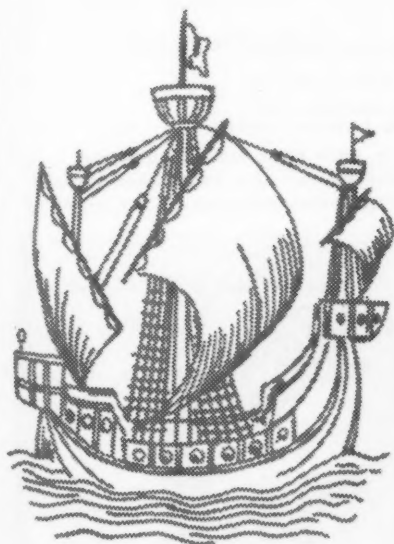
GLOWING FLUORESCENT... Six dazzling colors. Use on wood, paper, glass, styro-foam for posters, banners, exhibits, streamers, show booths.

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now from
Italy:
torino



conceived for
award-winning
design. There's a sudden drama about Torino: the vigor of original Bodoni, the delicacy of Didot, condensed and lengthened for grace and impact. 8 to 48 point, Roman and Italic. Send for beautiful specimen sheets, printed at the Nebiolo Typefoundry, Turin, Italy.

AC AMSTERDAM CONTINENTAL TYPES & GRAPHIC EQUIPMENT INC.
268-276 Fourth Ave., New York 10, N. Y.
SPring 7-4980

production bulletin

(continued)

polymer plate? Latest word is that field evaluation is nearing its end, limited commercial availability is likely but no time table for commercial production has been set up. Big bottleneck is not technical but economic. Cost of the material is still too high. The company is spending more than \$1,000,000 a year on this project and aims to bring plate costs down . . . Also part of the graphic arts trend to cut costs by cutting production time is the hope of some platemakers that staging and re-etching of photoengravings can be greatly reduced or eliminated. These are the costly hand operations by which skilled and highly paid craftsmen work on the metal plate, changing dot size to effect the subtlest control of tones and colors. This is quality control. But, like other quality control operations, it is costly and substitutes for it are being sought. One way out is the greater use by platemakers of Kemart, Fluorographic, DropDot or Kromolite copy. Such copy produces better negatives, eliminates need for masking and much staging and re-etching. One problem in getting these processes more widely used is the art director and the artist. Copy must be specially prepared for these processes and many art departments and studios still resist these new techniques.

Type notes: Specimen sheets now being distributed showing City Light, Medium & Bold; Regina; Boulevard; Reiner Black; Palatino; Sistina; Michelangelo. For copies, Amsterdam Continental, 268 Fourth Ave., New York 10 . . . from Lexicraft Typographers in New York there's a new News Gothic with Bold folder . . . most popular types used in classified ads, according to recent ANPA study, are Linotype's Ionic No. 5 and Corona, though a trend toward use of Spartan types for classifieds has been noted . . . from Philmac Typographers, NYC, a 32-page 8 1/2 x 11 catalog of one-line showings of their available types . . .

Paper notes: Trail blade coating, (see Production Bulletin in June Art Direction) which is upgrading the level/smoothness of machine coated papers, is gradually being adopted by the leading paper mills. Oxford Paper Co.'s North Star Coated Papers are now trail-blade coated . . . a wonderful idea-stimulating service is offered by Mead Papers at their New York office, 230 Park Avenue. A large conference room has its walls lined with changing exhibits showing creative use of paper. Showings are not

(continued on page 121)

**On getting ahead
as an artist**

BY ROBERT FAWCETT



IT has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has

always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

We don't work overnight miracles — but we have helped a lot of artists all over the country move into a considerably higher status and greater earning power in our profession. Perhaps we can do the same for you.

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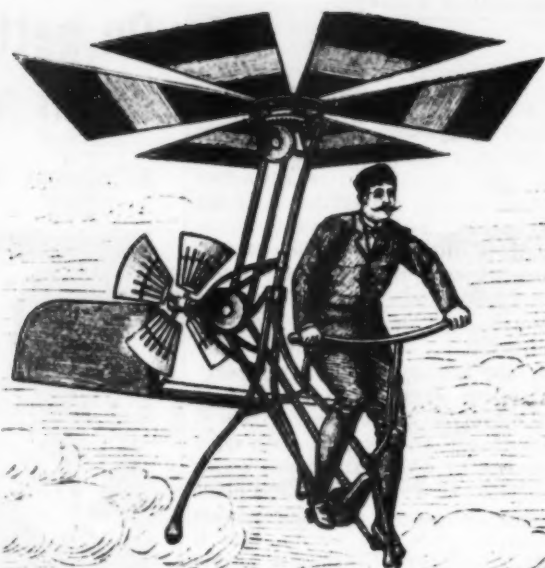
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AIMED DESIGN



beware the "latent level"
in your advertising
communication—
the "thinking man"
boomerang

DR. IRVING A. TAYLOR

For some time now ad audiences have
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of quite unimaginative dramatizations of

The Man Who Thinks for Himself Knows...

ONLY VICEROY HAS A THINKING MAN'S FILTER... A SMOKING MAN'S TASTE!

This man thinks for himself. Knows the difference between fact and fancy. Form, judgment, and opinion. Such a man usually smokes VICEROY. (His reason? Here in the world. He knows for a fact that only VICEROY has a thinking man's filter and a smoking man's taste.)

Popular pack of 10 cigarettes. © 1954, Viceroy & Associated Companies.

the kind of cigarette preferred by a think-for-yourself-type man who has imagination. For some strange reason all these men who think for themselves seem to act and talk in a suspiciously similar way. Talk and act alike—are these the marks of free thinkers?

The contradiction must eventually become obvious to even those who don't

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aimed design

(continued)

like to think for themselves too frequently. But contradictions in ads are not new. One leading chain of men's suits, for example, has managed to maintain a large and expensive advertising campaign with the amazing message that their suits are cheap because of low overhead.

What *direction* is indicated by the "thinking man" message? A direction, it should be noted, can be detected only when two points are identified (just as in Euclidean geometry where a line is determined by two points). The first point is the increasing public desire not to conform. This may be largely due to the consciousness of social patterns brought about by all the books and articles deploring conformity and containing the implicit message: Think for yourself. But as with most popularized sociological or psychological messages, the superficial aspects are promoted and the fundamental substances obscured by ritual and slogan. In the case of the free thinking movement, this has resulted in a free thinking conformity, where the correct sounding words are expressed but the meaning is lost. One good example of this type of contradiction is apparent in the development of brainstorming. Here, a perfectly good concept, creativity, is equated with several antithetical processes because of a lack of understanding of the nature of the creative process.

Perhaps this explains the success of the "thinking man" commercial thus far; the appeal is strong for those who need to conform but want to be individuals.

The other point in ascertaining the direction of the "thinking man" can be found in the still thriving "do-it-yourself" movement. Since many persons do not consciously wish to be "organization man" capable only of a specialty, and thus a victim of mechanization fearful of being dominated by Electronic Brother, it is necessary for them to develop other talents during their "active leisure". This is the example set by the orchestra leader who lays bricks or the bank clerk who deep sea dives.

But blatant contradictions in ads may backfire. This is largely due to the fact that the content of ads communicate at two levels. The *manifest* level is what the message is intended to say: If you are a thinking man (or woman), you will smoke this cigarette. The *latent* level is the unintended message that may result as a consequence of unanticipated associations, contexts and general public

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reactions, or the accumulated effects of continued exposure. The fate of a communication depends almost entirely upon the serendipity of this largely unpredictable latent level of communication. The latent level can result in a line of counteracting reasoning: If someone really decided to think for himself he might say, "who are they trying to hoodwink, these guys don't think for themselves—they are all reading the same script." Or even worse, he may say, "after thinking this thing through, I think I'll give up smoking—that's a thinking man's decision."

Since the latent message cannot be determined from the manifest message, a great deal of time should be spent in determining why some ads which at first appear brilliant may fizzle, while others grow into substantial popularity without initial promise. A good example of the latter, although not an ad, is the incredible and quite unexpected contagious spread of the "Why not!" message on the Steve Allen show.

Eventually, an ad with inherent contradictions may boomerang. This can be forestalled by either confusing people with a large variety of approaches or rationing the ad so that it won't lose its protective novelty nor allow negative reactions to set in too quickly. The "thinking man" ad has thought of doing neither. ●

booknotes

YOUR LIFE IDEAS. Salvatore L. Centofanti, LL.B. Vantage. \$3.50.

Author, an inventor and researcher of patents, copyrights, and trademarks, explains what they are and are not, how to go about obtaining, registering them. 391 pages. 382 drawings.


INTRODUCTION TO 20th CENTURY DESIGN. From the collection of The Museum of Modern Art. Arthur Drexler and Greta Daniel. Doubleday. \$2.95.

Description of design evolution from 1900 to the present, also a look at the future. George Barrows' industrial and decorative photos of 133 objects, chosen from the museum's collection of 850.

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ORIGINATOR OF THE TAPE METHOD OF DRAFTING

29 River Road, Leeds, Mass.

the rounded corner

By Steve Frankfurt

music and art—communication togetherness... synchronization speeds, intensifies emotional contact

I came away from a conversation the other morning convinced more than ever that music is an integral part of a television or radio commercial. Sitting across the desk was Mitch Leigh, president and creative head of Music Makers, Inc., one of the most progressively successful clef and note creators aligned with the Madison Avenue ad shops.

The exchange of words brought home the growing number of marriages involving art and music. Mitch Leigh, from behind his almost trade-mark dark glasses, is forcefully direct in making the point that music, when it is custom-tailored, arrests the emotions of the viewer, assists copy and art, and does its part—fully 1/3—in helping sell the sponsor's product.

What wasn't necessarily true five years ago is today. If the television commercial has a form all its own, graphically and copy-wise, then the 58-second sell also uses music in an entirely different way than heretofore attempted.

I got the feeling from Mitch, an expert musician, that he fancies himself a designer with other advertising skills. It is a pretty satisfying feeling for an art director to realize that his own presentations, especially in live-action, are being worked in concert with a man who has versatility of expression at his fingertips. Leigh impressed upon me that as much time is used to compose, score, and record music for commercials, as is devoted to the planning, copy-writing, and art by an ad agency.

I have spent from six to ten hours with Leigh when we have worked together on an assignment. The end result of an art director teamed with a music designer should complement the storyboard material and producer's responsibility in delivering the finished product ultimately to the client and public.

I was particularly taken with Leigh's deep concern over the 'sell-ability' of a commercial. He is insistent on getting

(continued on page 113)

MARSHALL'S COMPLETE COLORING SYSTEM

Solves Graphic Art Problems

Saves time, money

& Embarrassment

Marshall's NEW PRO-COLOR SPRAY, especially formulated to match any shiny surfaces, now enables you to add full color to prints, photo-boards, newspaper or magazine photos. You can even correct color transparencies and color prints. Remove artwork and give new dimensions to layouts. 5 oz. can \$1.50, 16 oz. can \$2.50.



Marshall's PHOTO OIL PENCILS are the easy fast answer for coloring small areas and details. The pencils work beautifully alone or in conjunction with Photo-Oil Colors in tubes.



Set of 18 assorted transparent colors, complete with accessories and simple instructions. \$4.75.

Marshall's PHOTO-OIL COLORS are the only photo coloring system with 48 transparent authentic colors to hand-color photos. Used by professionals and industry since 1919. Sets from \$1.65 to \$14.95.



Marshall's also has a new SPRAY GLASS SPRAY which is a crystal clear glossy fixative that gives the protection of glass without its disadvantages. Marshall's new PRO-TEK-TO SPRAY is a lifetime non-glossy transparent fixative. Eliminates unwanted glare for photographing.

MARSHALL'S complete coloring system is used by graphic art people the world over to save time and money—why not you? All Marshall products are available from any Art Supplier or Dealer or write to:

JOHN G. MARSHALL MFG. CO.

Graphic Art Div., 167 N. 9th St., Brooklyn 11, N. Y.

Please send me FREE Coloring Brochure

- 1 6-oz. can of Pre-Color Spray at \$1.50
 1 box of Photo-Oil Color Pencils at \$4.98
 1 Advanced Set of Photo-Oil Colors \$7.65

NAME _____

ADDRESS _____

1

JUST RIGHT FOR YOU!

Commercial artists need no longer be limited. Now **3** of the finest layout and visualizing papers are available, *all are exceptional for clear direct copy reproduction.* Examine each pad, you'll be delighted with the results.



Write for free 4 x 6" sample pad. Art Directors . . . request 9 x 12" sample pad on your company letterhead.

ask your dealer for each by name.

look for this seal of genuine quality.



bienfang

Paper co., inc. • Metuchen, New Jersey

ad art



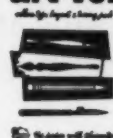
The ad art

The most widely accepted paper, recognized by its fine tooth, brilliant whiteness and economy.

The art-vel

If you like a vellum-type paper receptive to any drawing media, choose "The Art-Vel" . . . available in medium and heavy weight.

art-vel



The Dalton "Admaster"

The finest in layout and visuals 100% rag content makes "The Dalton" versatile to any wet or dry media. You'll delight in its brilliant whiteness, metallic snap and strength. For the best, ask for "The Dalton".

Deep regret marks the passing of Mulford Helmer, associated over forty years with Byron Musser Studio. He will always be remembered by his friends for his cheerful spirit, willingness to help, and generous nature.

UNDER THIS NAME, IT'S ALWAYS THE SAME

BAINBRIDGE

since 1868...always perfect!...famous for high quality.

And that's not true of ALL names on boards. When you see BAINBRIDGE #80 or BAINBRIDGE #172, you can be sure you're getting the finest in illustration boards!

So since your professional standing depends on the BEST in every detail, it pays to be brand-conscious. Specify BAINBRIDGE . . . Insist on BAINBRIDGE . . . Accept only BAINBRIDGE. Then you're sure you're getting America's leading illustration board. Perfect in every detail.

At all art supply stores — in most popular sizes
• Illustration Boards • Drawing Bristles
Mounting Boards • Show Card Boards • Mat Boards

CHARLES T. BAINBRIDGE'S SONS
12 Cumberland St., Brooklyn 5, N. Y.



Downtown shopping isn't dead

suburban shopping centers have hurt but not killed city shopping; downtown still appeals to women if not the men

Since World War II the laments over the fate of downtown have been widespread and frequent. Some of our research suggests they have also been a bit exaggerated and unrealistic. Not that downtown districts are not losing retail business to the newer and in some respects more convenient outlying shopping centers. However, downtown has not totally lost its allure—nor is it likely to as long as the merchants themselves don't desert it.

Especially for women, downtown shopping has some decided attractions. It offers them a kind of excitement, a sense of adventure, a feeling of having a day out that they do not find in the neighborhood districts. It has about it the air of a kind of special event, to be anticipated and prepared for, and then talked about after it is over. It is less casual, and this gives rise to some complaints about dressing up for downtown. At the same time, this is part of the fun.

Beyond this, there are some more rational and practical considerations. Downtown continues to be thought of as shopping at its most complete. Women see downtown as offering the best opportunities to shop around, compare prices, quality, service. It provides them with the most varied opportunities to educate themselves at first hand with what is being offered, what is now the style. Other shopping centers are considered to be less complete, less likely to have available for the woman's delight and deliberation as many things or as large a variety.

Women, therefore, continue to perceive downtown largely in terms of its advantages and its attractions. But their husbands don't share this view. They tend to see downtown primarily as an area of inconveniences—necessitating that they get cleaned up, if not dressed up, hard to get to and, once there, difficult and usually expensive to park. Shopping does not offer them the lure

of escape from the chores of the home nor the feast of fantasy that their wives find in it. Rather, it is seen as a chore in itself.

However, sometimes even men agree it can't be avoided. For many major purchases, where it is important to shop around, where there may be need for the reassurance of a well-known retailer, most women and many men prefer to go downtown. Where, however, the reassurance is provided by a known brand name and standardization as with such appliances as stoves and refrigerators, the neighborhood dealer stands a much better chance than his downtown competitor. The woman may still prefer to go downtown and look around, but her husband's concurrence is considered essential—the expenditure is a large one, and often a portion of his pay will be obligated over a long period of time. Thus, his reluctance to battle the inconveniences and irritations of downtown is likely to be the conclusive factor in determining where the shopping takes place.

For women's clothing, downtown again is thought of as offering more variety. However, for men's wear—shirts, socks, underwear, slacks—there is less need to look around. If the woman is downtown, she may (and frequently does) buy those things for her husband, but it is not essential that she go downtown for them, nor is it necessary that he go along.

In short, while women have clearly given up shopping downtown for some things—in some cases because they see no point in it and in additional instances because their husbands don't—they still do go downtown.

We suggest that possibly too many downtown merchants are themselves viewing downtown from the perspective of the male and in the process perhaps unnecessarily accelerating their own decline. ●



SPRINGBOARD FOR CREATIVITY



Atlantic Pastel Offset: opportunity for striking effects; additional color without the cost of extra presswork... Six delightful shades, match-mated with cover stock... Send for an artist's pad containing both—for sketching, or just plain doodling.



ATLANTIC

EASTERN FINE PAPER AND PULP DIVISION
STANDARD PACKAGING CORPORATION • BANGOR, MAINE

D
Y

MAINE







This is EASTERN's Atlantic Pastel Offset,
Daffodil Yellow, Basis 70. For extra copies write
to Eastern Fine Paper and Pulp Division,
Standard Packaging Corporation, Bangor, Maine.

rite
aine.

what's new

ACRYLIC OUTDOOR LETTERS: Standard block letters ranging from 1½ to 36 inches high come in acrylic plastic, have a high luster surface, are said to have seven times the impact strength of plate glass. Large size script letters are also available. For information, write Plasticles Corp., 14590 Schaefer Rd., Detroit 27.

LACQUER PROOF HANDCUT FILM: Developed for screening nitrocellulose lacquers on decals, Ulano Mylar Plastic No. 33 Lacquer Proof Green reportedly lays flat, has perfect register, adheres to screen fast with regular lacquer proof solvent or acetone. The special green color will not bleed or discolor clears, whites or light tints. Samples and details from Ulano Products Co., 610 Dean St., Brooklyn 38.

VENUS: Showings of the Venus family, in red and black, use copy from Poor Richard's Almanack. Folder from Bauer Alphabets, Inc., 235 E. 45 St., NYC 17.

UNBREAKABLE RUBBER CEMENT DISPENSER comes in 1-pint size, all metal can, with brush attached cap. Details from Faymus Div., Bankers & Merchants, Inc., 3229 N. Sheffield Ave., Chicago.

CRACK SEALER: Water mix powdered plastic compound forms tight seal, bonds to tile, etc. Comes with spatula and squeegee. From Wilhold Products Co., 678 Clover St., Los Angeles 31.

ELECTRIC ERASER: Balanced pencil-tapered die-cast aluminum case holds chuck and chuck ring which in turn grips eraser. This arrangement keeps Bruning Electric Eraser Model 3831 free from wobble or paper damaging flyouts. Baked enamel finish for light, easy handling. Charles Bruning Co., 1800 W. Central Rd., Mt. Prospect, Ill.

FELT TIP MARKER: As big as a large crayon, the Cado-marker is factory-filled with oil-based inks in 8 colors. Except for its tip, the marker is all aluminum, marks permanently, waterproof, on all surfaces. Produced by Cushman & Denison, Carlstadt, N. J.

DIE CUT LETTERS in colored construction paper are Visual Letters, which come in 2, 3 or 4 inch sizes, in choice of 10 colors. From Stik-a-letter Co., Rt. 2, Box 286, Escondido, Calif.

STOCK ART, CUTS AND PHOTOS: Over 1000 illustrations are in How To Illustrate Printed Messages, 160-page book printed (continued on page 55)

art director: MARTIN STEVENS

agency: BATTEN, BARTON,
DURSTINE & OSBORN, INC.

photographer: GLEB DERUJINSKY

dye transfer retouching: ARCHER AMES ASSOCIATES



type "C" ektacolor print
dye transfer
black & white

& flexichrome

retouching

involving the use of bleaches,
dyes, electronics*, chemistry
and abrasives for the sole purpose
of insuring the most faithful
reproduction of your photography
is truly an art as produced by
ARCHER AMES ASSOCIATES
16 East 52 Street, New York 22, MU 8-3240

*demonstration on request contact: ARCHER AMES/LEON APPEL/LORAN PATTERSON

Kodak

Photography speaks in m

Of the more than 100 tries at
creating a universal language—

Esperanto

Ro

Volapuk

Latino sine flexione

Ido

Nov-Esperanto

Occidental

Arulo

—none speaks so clearly
as photography, because
everybody just naturally
understands it.

PHOTOGRAPHY: MAURICE BAUMAN





in many tongues



EASTMAN KODAK COMPANY
Rochester 4, N.Y.

STUDIO OPERATING COSTS

survey reveals relative percent of studio incoming dollar assigned to cover salaries, outside purchases, and a wide variety of general operating expenses

A survey conducted among art studios in key ad/art centers around the country by CAM Report shows that salaries represent 58+% of studio operating costs.

The study asked studios to report what percent of their gross income during 1957 was spent for salaries, outside purchases, general operating expenses and how much of each incoming dollar was profit.

This represents the first attempt to gather such data on a national scale. Figures are based on 1957 earnings but, although dollar volume and possibly profit margins have shifted upwards since, the general cost distribution pattern is likely the same today. This data was gathered for subscribers of CAM Report, a business newsletter written for studios, and reprinted here for Art Direction readers interested in studio operations.

Some interesting points:

- biggest single cost item by far is for salaried artists.
- biggest general outside purchase item is type and next biggest printing and engraving.
- studios spend more than three times as much on entertainment and gifts as on advertising and promotion, the latter item taking less in many cases than is allotted for petty cash.

A summary of the CAM Report findings is in the accompanying chart. Because not all studios answered all questions in the chart, not all columns will add up nor check out with arithmetic

precision. However the data was gathered from enough studios in enough areas of the country and represents a large dollar volume of business so that it is credible for the general conclusions it indicates.

Expense item	Average	Highest	Lowest
	for all studios	figure reported for any studio	figure reported for any studio
	%	%	%
SALARIES	58.48	78.0	33.6
Artists, salaried	27.59	53.0	13.0
Freelancers, inside	11.55	22.5	2.4
Freelancers, outside	12.0	60.0	.4
Officers, owners	16.56	40.0	6.2
Salesmen, including commissions and expenses	6.62	18.0	.71
Office	3.76	6.6	.5
PURCHASES	16.97	37.0	3.0
Type	4.71	18.0	.4
Printing, engraving	3.83	22.0	.15
Photostats	2.91	6.0	1.0
Photography	2.39	7.0	.4
Art supplies	2.23	5.0	1.0
GENERAL EXPENSES	17.8	23.0	7.0
Rent	3.95	8.0	1.0
Office supplies and services	3.02	9.0	1.0
Taxes	1.68	3.8	1.0
Entertainment, gifts	3.77	7.3	.44
Petty cash	1.3	2.96	.1
Contributions, dues, periodicals	.48	1.5	.1
Advertising & promotion	1.13	2.5	.1
Legal & accounting counsel	.688	2.0	.1
INSURANCE	.612	4.5	.042
General office	.42	1.0	.002
Personnel	.73	4.0	.04
PROFIT, NET	6.64	23.0	0

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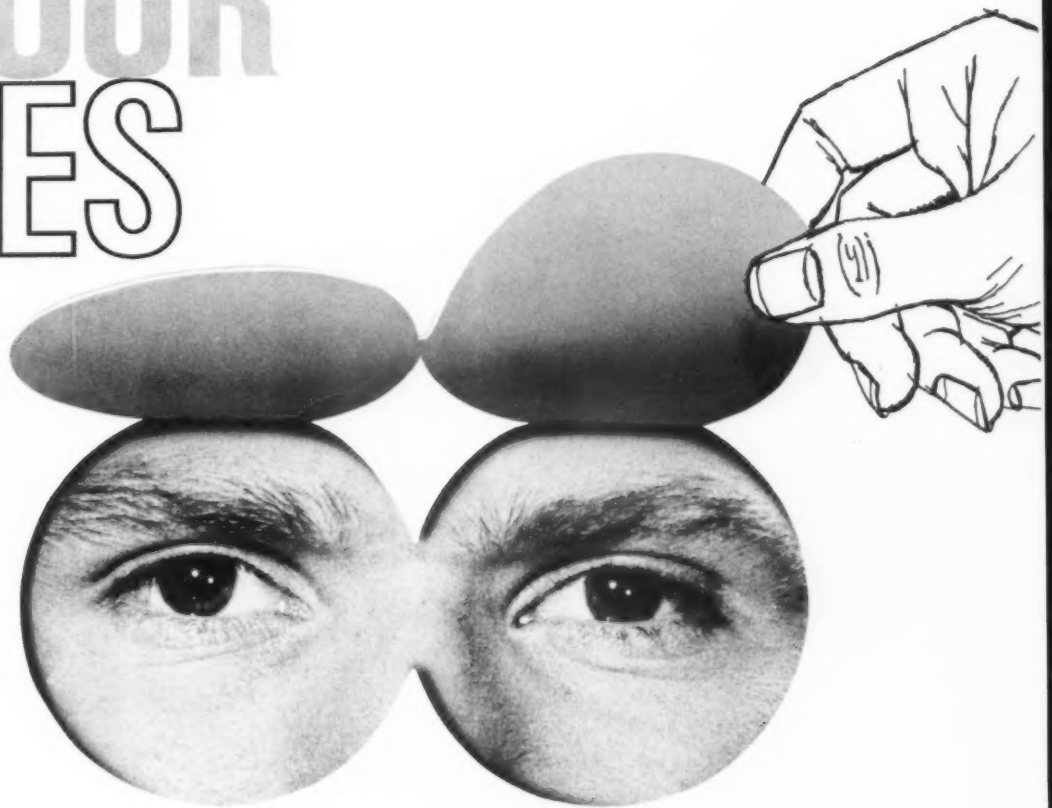
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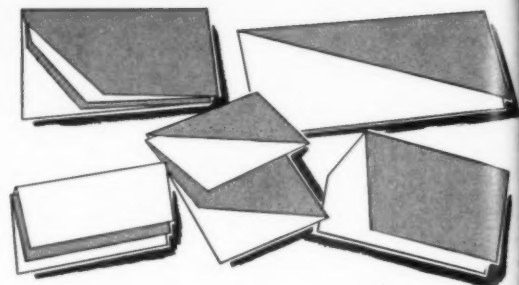
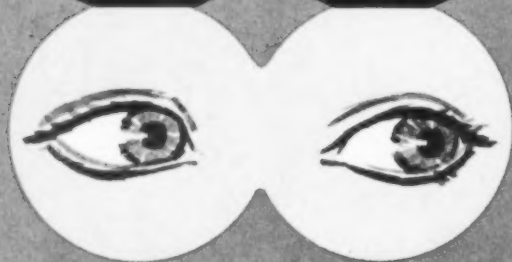
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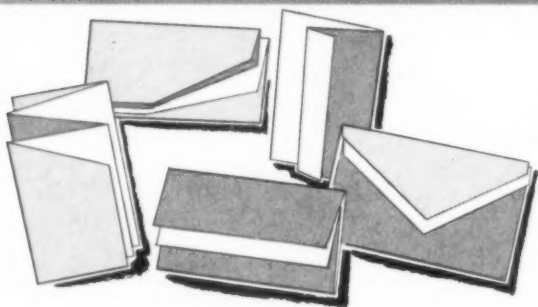
to the added selling force of

WOODBINE
DUPLX
ENAMEL

**UNUSUAL FOLDS
AND DIE-CUTS**

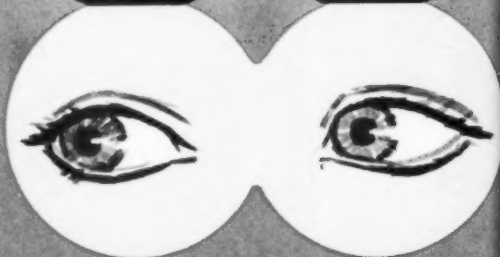


The versatility of Woodbine Duplex Enamel is unlimited. Unusual folds, trims, and die-cut effects challenge the imagination. Folders, programs, special announcements and promotional pieces can be lifted out of the conventional rut and given a hot spark of originality and eye-catching punch. In no other way can the force of "built-in" color be employed more economically.



Yes, in no other way can you utilize the power of COLOR at so low a cost. With only ONE color printing you get a full 3-COLOR impact. 7 harmoniously matched color combinations give you a balanced selection to compliment product, season, or message. Also widely used is Woodbine Duplex BRISTOL for postcards, covers, die-cuts, etc.

**3 COLORS WITH
1 COLOR PRINTING**



Woodbine Duplex Enamel and Bristol offer such a wide range of creative opportunity to anyone looking for ideas, that we urge you to write for the *demonstration portfolio*. You'll be nothing less than amazed when you see the great number of ways you can add eye appeal and selling force to many of your printed pieces.

**WOODBINE
DUPLIX
ENAMEL and BRISTOL**



Write
**THE APPLETON COATED
PAPER COMPANY**
1230 North Meade Street
Appleton, Wisconsin

**7 HARMONIOUS
COLOR
COMBINATIONS**

Orange and Fawn
Goldenrod and
Primrose
Turquoise and
India
Suntan and White
Gray and Rose
Emerald and Green
Tan and Lime

by **APPLETON COATED**

Printed on Woodbine Duplex Enamel — Orange and Fawn



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Art Direc

what's new

(continued from page 49)

SEALED-FLUID PHOTOCOPIER: Contourmatic Mark II is an automatic single-unit photocopier with a sealed processing fluid supply so that operators need never touch fluid. Machine reproduces any mark made by black or colored pencils, stencils, pens, chalk, crayon, typing, etc. F. G. Ludwig Inc., 151 Coulter Pl., Old Saybrook, Conn.

HIGHWAY DISPLAY IDEAS: Illustrated booklet of design ideas for highway displays, "Welcome and Watched For", from Minnesota Mining & Manufacturing Co., 900 Bush Ave., St. Paul 6, Minnesota.

MULTI-USE CUTTER, perforator, scorer, ruling device: Handles wide variety of materials, does inside cuts and bevelling too. Harvey Enterprises, 5390 Grove St., West Linn, Ore.

INSIDE PETER MEHLICH: Booklet describing activities in the design firm being distributed by them. 21 E. 63rd St., NYC.

DIRECTORY OF CANADIAN PHOTOGRAPHERS: 1959 CAPPAC DIRECTORY available from CAPPAC, P.O. Box 297, Adelaide St. Station, Toronto, Ontario.

PRESSURE SENSITIVE FOAM TAPE: Tesamoll is a pressure-sensitive adhesive foam tape available in wide range of thicknesses and colors. United Mineral & Chemical Corp., 16 Hudson St., New York 13, N.Y.

FASTER RETOUCHING: Lytinal is a new chemical eliminating washing of print before or after retouching. Result is faster work for rush jobs. Also brings out details, textures, tone contrasts that might otherwise be hidden. No fixer is needed. Chemigraphic Studios Inc., 101 W. 42nd St., New York 36, N. Y.

POINTS NORTH: Brochure illustrates recent design, illustration and photography done by Charles W. North Studios. 381 Fourth Ave., New York 16, N. Y.

PHOTOCOMPOSING: Folder describing and illustrating photocomposing technique from Dot Engravers Inc., 600 W. Van Buren St., Chicago 7, Ill.

SUPPLIES BY WIRE: Sanlu Art Supply Co. now has a radio-telephone truck stocked with photo and art supplies. Truck cruises between 14th-59th Streets, makes deliveries within minutes of receipt of order. OR 9-4970.

(continued on page 68)

from **A**sphalt to **Z**ebra skin

TEXTURAMA

... a bright new graphic resource

For the first time, full range continuous tone texture prints on glossy stock ready to cut and mount. Surface will readily take ink or paint... an endless variety of exciting textures give you a new dimension with limitless possibilities for creative graphic art.

TEXTURAMA is available in single weight glossy stock in 11" x 14"-14" x 17"-16" x 20" or special sizes to your order.

Send for **FREE** swatch book
Write request under letterhead to:



customlab

34 East 23 Street • N. Y. 10, N. Y.
AL 4-0078



“ Joe, write up this job ticket... it's another order from our ad in **ART DIRECTION**—it gets results!... call yukon 6-4930 at 19 w. 44 st. n.y. 36 ”





ANIMALS BY STEIFF

**WE
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Boston names LeBlanc Lee LeBlanc, Arnold Advertising, is the new president of the ADC of Boston. He's second from right and surrounded by treasurer Paul Hardy (Berkely Press), vp Andre Paquette (Silton Brothers Callaway) and secretary Leo Harrington (Hoag and Pro-vandie).



LA names new officers President of the club is Edward Mitchell, Donahue & Coe, seated. His officers are, left to right, Ted Poyser, Gaynor & Ducas; Mani Wilder, Erwin Wasey, Ruthrauff & Ryan; Jack

Eipper, Hal Stebbins; Dale Puckett, Security First National Bank.



Milwaukee's new leaders ADC of Milwaukee's new president Art Beier is second from left. Behind him is vp Gardner Meyst and on his left secretary Glenn Sontag and treasurer Ralph Cavan.

Washington elects

William Highberger, of U.S. News & World Report is the 1959-60 president of the Art Directors Club of Metropolitan Washington. Tom Huestis (Nation's Business) is 1st vp and Arnold Freedman (Progressive Composition Co.) is 2nd vp. Secretary is Pete Masters, WTOP-TV Broadcast House and treasurer is David Dickinson, Army Times Publishing Co.

Chicago ADs present creativity lectures

An eight-part series of programs sponsored jointly by the Art Directors Club of Chicago and the University of Chi-

cago's University College on the subject of creativity begins late in October. Bert Ray of the Bert Ray Studios is ADCC chairman and Ben Rothblatt, assistant dean of University College, is in charge of lecture series. This is the second such program to be presented by the Chicago club. The first was held in 1957 and featured personalities such as composer Leonard Bernstein and architect Buckminster Fuller. Details of the 1959 program are available from Bert Ray Studios, 230 E. Ohio St.



Omaha elects Officers of the Omaha club for 1959-60 are headed by president Frank P. Ervin who takes over from Quentin Moore. Joe Morin is first vp, Walter LaHue second vp, Karl Kling third vp, Ervin Prucha secretary, Vic Donahue treasurer. New board members are Quentin Moore and Bill Fries.

(continued on page 68)

SUBSCRIBE NOW TO **CAM**report

CREATIVE ADVERTISING MANAGEMENT

a new newsletter service for all art and photographic executives who must know prices / salaries / business volume / buying trends tax developments / legal data / ethical problems

If you make decisions — about ad art/photography/design — CAM Reports is for you. Whether you buy or sell, you'll want this twice-a-month crisp reading report. For the first time, art and photographic executives will have facts where there have been no facts. Now you can be in-the-know on what's happening in your city and around the country in art and advertising.

CAM REPORT WILL:

save you time. Its lightning fast readability gives you basic data, unavailable up to now, in a few minutes reading.

save you money. By familiarizing you with industry trends in salaries and prices, it sharpens your factual background for buying and selling supplies and services.

give you factual bases of comparison. Data tables on studio billings will reveal broad trends against which you can measure your performance. Data on percentages of costs for studio operation factors (selling expense, rent, talent, etc.) will enable you to see where your breakdown fits into the general practice.

give you up-to-date data. Published twice-a-month with data as new as the day before mailing, information is rushed to

you at the peak of its significance.

alert you to buying trends. Accurate, prompt reportage of trends, fads, swings in art, photography and business practice can mean the difference of hundreds of dollars to you.

prevent headaches. Just one item on taxes, accounting or law may save you — in dollars, time and aggravation — many, many times the value of the year's subscription.

Fortify your decisions with never-before available facts. Subscribe now.

CAM Report, written exclusively for you, is \$20.00 per year for 24 issues. Each issue contains a wealth of material edited to help you save money, conduct your business affairs better. **UNCONDITIONAL GUARANTEE:** if not fully satisfied with your first four issues, the balance of your subscription will be refunded.

Subscribers to CAM Report are enthusiastic about it

Many CAM subscribers have written us to say how important the semi-monthly newsletters have become to them already. Many subscribers, too, have ordered extra copies for their executive staff. (One studio alone has 8 subscriptions.) Only two subscribers have requested a refund—a remarkable record when you consider that many subscribers bought their subscriptions sight unseen, before publication. Obviously, CAM Report has done what its publisher said it would do.

If you buy or sell art and photography, CAM Report is for you

Subscribe now to the new business newsletter, written exclusively for you twice a month with exactly the news you want and need.

TO BE MONEY AHEAD, TIME AHEAD, ON TOP OF THE FACTS, SUBSCRIBE NOW.

CAM REPORT 19 WEST 44th ST., ROOM 509 NEW YORK 36, N. Y.

- Yes. Send me CAM Report now, 24 issues for \$20.00.
 Enclosed is prepayment in full. Please send me four bonus copies so that my subscription will run for 14 months.

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CAM Report is published by the publishers of ART DIRECTION

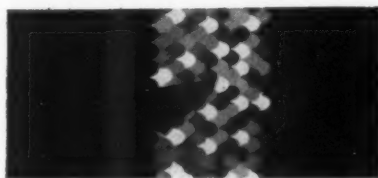
A D N E W S



Art Kane leaves Serwer for photography

In addition to ADing at Irving Serwer,

Art Kane has for the past five years free lanced photographic assignments, one of which, a story on jazz for Esquire, won a gold medal and two awards of distinctive merit in the last NYAD show. He has left his exec AD post at Serwer to become a photographer exclusively. He will do mostly location shootings, some studio work. Kane, who has lectured for New York and Philadelphia art schools, ADC and AIGA, has received four ADC gold medals, 13 awards of distinctive merit, and 12 AIGA awards. Museum of Modern Art has several of his photographs in its permanent collection.



Old print flips for pun point

Time Inc. promotion to domestic and foreign agencies and advertisers makes point that today English—not French—is top business language. Copy puns, "one man's fish is another man's poisson." AD Fritz Brosius used Arnold Shaw & Associates' folder based

on old fish print, die-cut of flippers and fin for page edges. Black fish on ochre Hamilton Andorra cover, white inside pages edged in green, blue and white scales. Four color offset by Futura Lithographic. Type, Century Expanded Italic. Copy, Robert Feron.



Douglas MacIntosh named Y&R art supervisor, Detroit

After serving with Campbell-Ewald, Detroit, since 1955 on the Chevrolet account, Douglas MacIntosh has been appointed art supervisor on the Chrysler and Imperial account at Young & Rubicam. MacIntosh named Russell B. Funkhouser to the team of ADs serving under him. The others are Roger Mader and William Stadnik.



New logo up, old trademark down

Carloni Studios' redesign program for Natl. Lead Co.'s Dutch Boy containers played down the old trademark graphic

(above) to show new logo—letters N, L and C against a blue triangle (below). The old trademark now is set small on side of label. Old color scheme of blue and white was kept, but black was added to logo. Only one piece of art with one overlay was used for all the labels in the line.



Indianans elect Joe Zemlick, third from right, foreground,

receives the presidential gavel from outgoing president Jack Butler, vp/AD Poorman, Butler & Associates. Zemlick is AD for Eli Lilly. Other officers are treasurer James Weir, left; recording secretary Ruth Beghtel; secretary Jack Rhoades, far right. Back row, left to right, board member George Patton, first vp Homer Mitchell, board member Robert Waltz. Second vp Robert Donahue is not shown.



Envelopes advertise for typographer

Dimensional Design's proof envelopes for Lexicraft Typographers give ad value in postery layout by ADs Nick Frank and Sheldon Freund. Ochre handlettering

by Leonard Sunshine, and black Venus Medium Condensed type on 28# white Kraft. Envelopes offset and manufactured by Wainick.



Sample the contents New York News photographer Bill Meurer's vivid sports shot is one in present poster series of actual news photos which appeared in the paper. This supplants the four-year-long Howard Zieff photo campaign which built a humorous, entertaining image. The News' own editorial photography was used before the Zieff campaign, too, when Cunningham & Walsh first got account. AD, Howard Wilcox.



Rocking the boat Account wanted another layout, another ad entirely, but AD N. Leslie Silvas, Warwick & Legler, stuck his neck out for something really different for Seagram's. He thought this a more unusual and a noteworthy approach to illustrating theme, "first and foremost whiskey in the land."

Photographer Bruce Davidson got what may be the first use in advertising of a twilight shot of the lighted Statue of Liberty torch. Torch was turned on an hour early as special favor so photographer could get sunset echoes in twi-

light color. Davidson, shooting from helicopter with the door open, used daylight Ansochrome, 35mm, a very fast lens wide open, forced film up to maximum to get graininess. Balancing light from torch with colors in water and light cast on statue achieved the mood.

Copy, Dayton Ball. Product shot by Tony Venti. The head and words, "say" and "be" in sig line were handlettered by Julian Mansfield Assoc. "It is the foremost . . ." line by Photo-Lettering, Inc. It's Caslon Italic respaced, made wider, angle changed.



Coronet builds personality "Responsive people" is

key slogan for Coronet's readership in the magazine's campaign selling its editorial picture importance. Each issue will use many pix, and include at least three major picture stories. July's issue introduced its four color editorial policy, marked first use of its \$1 million four color editorial press.

Part of Coronet's fight to upgrade its significance to advertisers is this NYTimes page with dramatic blowup photo of crippled Moroccan child. Asst. sales promotion director Betty Duval saw the pic in a Coronet story—it wasn't the lead photo—and thought it would make a stopper ad. Layout by former Coronet promotion AD John Berg, now AD of Escapade. Copy by Miss Duval.

Canadian exhibit in Aspen proves government 'good patron'

Art of the CBC, the National Film Board, the National Design Centre and the National Gallery, all of which made up part of the 150-piece Canadian exhibit at the International Design Con-

ference in Aspen, showed "that it is possible for government to act as an enlightened patron in a democratic society." So said Arnold Rockman, Toronto, one of two Canadians (the other, Ned Pratt, Vancouver) on Aspen's international board. He was director of the exhibition. The Canada Council covered the cost of the exhibition.

Rockman cited the following whose work he said indicates future Canadian development: Eugenie Groh of Montreal, Graham Coughtry, Arnaud Maggs, Theo. Dimson, Louis DeNiverville, and Allan Fleming, all of Toronto, and Ted Bethune of Vancouver. Gene Aliman, Paul Arthur, Norman McLaren, Leslie Trevor were also among the 56 exhibitors. The exhibition jury included Rockman; Arthur, publications advisor, National Gallery, Ottawa; Frank Davies, AD, MacLean-Hunter Industrial Publications; Norman Hay, director, Design Centre, Ottawa; Alan Jarvis, director, National Gallery.

AIGA re-elects Mrs. Beilenson

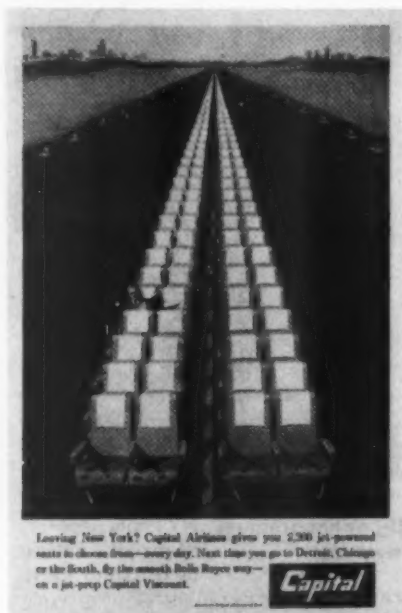
Mrs. Edna Beilenson, partner in Peter Pauper Press, Mt. Vernon, N. Y., has been re-elected president of American Institute of Graphic Arts. Other officers are vps (elected) Leonard Shatzkin of Doubleday & Co., and Joseph Blumenthal of The Spiral Press; (appointed) vps Albert H. Clayburgh of A. D. Smith & Co.; George M. McCorkle, Charles Scribner's Sons; Horace H. Nahm, Hooven Letters Co. Arthur English of Whitaker Paper Co. was elected treasurer, designer Robert Cato, secretary.



One image for 11— More than a year's work went into a Life 4

color spread and its 28-page foilbound insert announcing Kaiser's First Annual Cookout Championship. Major copartners in a cooperative campaign costing \$2 million were Carnation Co., handling

for the NYTimes uses actual clips from the Times with other paper—colored—and pen and ink. Copy, too, picks up the artist's individual brand of humor. AD, Jack Steinau, BBDO. Copy, John Bergin.



Leaving New York? Capital Airlines gives you 230 jet-powered seats to choose from—every day. Next stop you go to Detroit, Chicago or the South. By the way, the Rolls Royce way—on a jet-prop Capital Viscount.

Dramatic exaggeration builds big image

Capital Airlines actually is fifth largest in its field (copy notes it has America's largest jet-powered fleet), but public wasn't aware that it is a major airline. So illustration of all the seats available in one day's operation was chosen to dramatize air lines' size. Illustration subject, really meant for photography, was handled very realistically by artist Phil Dormont of Rahl Studios for AD Warren Perryman, K&E. Ad ran as 1500-liner in NYTimes, though original plans called for full page to take full advantage of stopper illustration. Copy, Bill Abrams and Fred Flanagan. Type, Century Schoolbook.

Package Design Workshop opens Sept. 22

15 consecutive Tuesday evenings, starting Sept. 22, will be devoted to a packaging design workshop at Pratt Institute's Evening Art School.

This is the third annual workshop. It is run by designer Robert I. Goldberg. A folder describing the course is obtainable from the Evening Art School, 221 Ryerson St., Brooklyn 5, N. Y. Registration is during the week of September 7, course is open to beginners and advanced students.

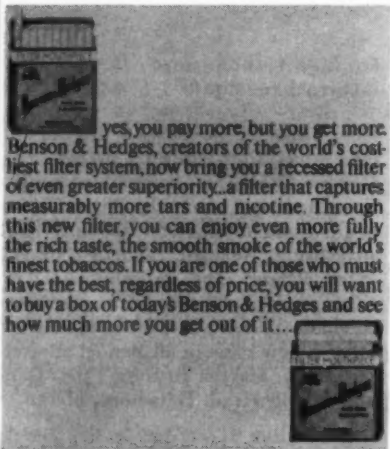


Product pix as sig to heavy copy layout For standout in foreign car advertising AD

Herb Lubalin, Sudler & Hennessey, veered away from the usual light and airy approach in favor of heavy copy, authoritative look. Problem: to introduce Rover, said to be England's second most respected car but not well known here. Ad copy is actually a magazine article international driver/tester Ken Purdy once wrote on Rover, telling car's pros and cons. S&H AE Charles Straus, Jr. bought it outright for campaign, feeling it did a better job than a copy department could. This newspaper ad has been adapted for b/w spread in national media.

To emphasize story, not illustration, and to move reader through text, Purdy is seen entering the car at beginning of his story (car's front view), and leaving it at end (back view). Designed by Lubalin and Bob Fiore. Photographed by Carl Fischer. Type, Bodoni Book.

Benson & Hedges pack open and ready for smoking begins another heavy copy ad, empty pack signs it off. AD George Lois, Doyle Dane Bernbach, thinks this product-intro-and-product-sig layout an interesting way of handling heavy copy, also plays up type (Times Roman) for all it's worth. Photography by Carl Fischer shows front view of pack while indicating side—not the usual angle shot most cigaret makers want to show both front and side views. Copy, William Bernbach.



yes, you pay more, but you get more. Benson & Hedges, creators of the world's coolest filter system, now bring you a recessed filter of even greater superiority...a filter that captures measurably more tars and nicotine. Through this new filter, you can enjoy even more fully the rich taste, the smooth smoke of the world's finest tobaccos. If you are one of those who must have the best, regardless of price, you will want to buy a box of today's Benson & Hedges and see how much more you get out of it...



How illustrate generalities —with a graphic stopper

Though copy is technical, points in this industrial ad for Ultra Chemical Works are general, not specific. AD Murray Muldofsky, Hazard, visually interpreted message with red and black whimsical graphic from Seymour Chwast of Push Pin Studio. It is a woodcutlike illustration done with brush and pen on scratchboard. Headline lettering by Chwast. Future ads will also use graphics, won't revert to Ultra's former policy of straight type ads. Copy by AE Nelson Borland. Type, News Gothic.

Printing show at N. Y. Coliseum from September 6-12

The once-in-a-decade big show of the printing industries will fill New York's Coliseum the week of September 6.

New developments in printing equipment and methods will be on display. This is a huge under-one-roof opportunity to update one's processes knowledge.

On display will be five different phototypesetting methods, for example. One of these is being introduced for the first time. New, small, fast rotary letterpress equipment (possibly remedying a traditional economic weakness in letterpress) and such new but as yet noncommercial developments as the much written about Du Pont photopolymer plate will be demonstrated.

Every phase of the graphic arts will be represented with new product and new method displays: photoengraving, silk screen, letterpress, lithography, gravure, electrotyping, press manufacturers, ink and paper companies, bindery equipment, electrotypers will be among

the products and services represented. There will be 190 exhibitors in 226 booths.

The 7th Educational Graphic Arts Exposition opens officially 2:00 PM, Sunday, September 6. Monday through Saturday it is open 12:00 noon to 10:00 PM.



'Wrinklefree, fresh' AD Onofrio Paccione, Grey, illustrated Dan River ad with Harold Krieger's four color photograph, put head (really complete message) into illustration in pink and white, picture's major color scheme. Copy, Milly Barsky and Barbara Bender. Model, Pat Donovan.

ANA newspaper seminar replaces ROP conference

The Fourth Annual Newspaper ROP Color Conference, originally scheduled by American Association of Newspaper Representatives for Sept. 29, has been dropped in order to focus attention on the Association of National Advertisers' annual seminar which this year covers newspaper advertising. The seminar, to be an all-day program at the Biltmore Sept. 29, has been planned with the cooperation of Bureau of Advertising, ANPA, 4As, and AANR, and will detail newspaper ROP color utilization.

The design theory contest for ADs, announced by AANR in August Art Direction, will be held. Entry deadline is Sept. 11. First prize, \$1000; second, \$500; third, \$100. Entry blanks and details from Art Directors Call to the Colors Contest, c/o Arthur Brashears, 141 E. 44 St., NYC 17.

The Third Annual Editor & Publisher awards for newspaper ROP color ads will be presented Sept. 28 at a luncheon

in the Biltmore. Awards will be given in two categories: color creativity, and reproduction quality. The creativity awards will be chosen by a group of agency executives. The following ADs will select the reproduction awards: Julian Archer of Fuller & Smith & Ross; Frank Baker, McCann-Erickson; William H. Buckley and Rudolph Dusek, J. Walter Thompson; Russell Hillier, Kastor, Hilton, Chesley & Clifford; John E. Jamison, J. M. Mathis; Reeve Limeburner, Cunningham & Walsh; Norman Mullendore, Sullivan, Stauffer, Colwell & Bayles. Also Edward Mante, president of New York Advertising Agency Production Club and vp/PM, Kenyon & Eckhardt; PMs George Andrew, SSCB; vp Charles Brooks, Benton & Bowles; vp Robert Stollowitz, Doherty, Clifford, Steers & Shenfield; vp Frank Stolz, Batten, Barton, Durstine & Osborn; Louis Leon, director of production and traffic, Mogul, Lewin, Williams & Saylor; Dr. George M. Halpern, NYC Community College.

Award winning pieces will be displayed at the E&P luncheon and at the ANA seminar.

International DMAA convenes in Montreal Sept. 13-16

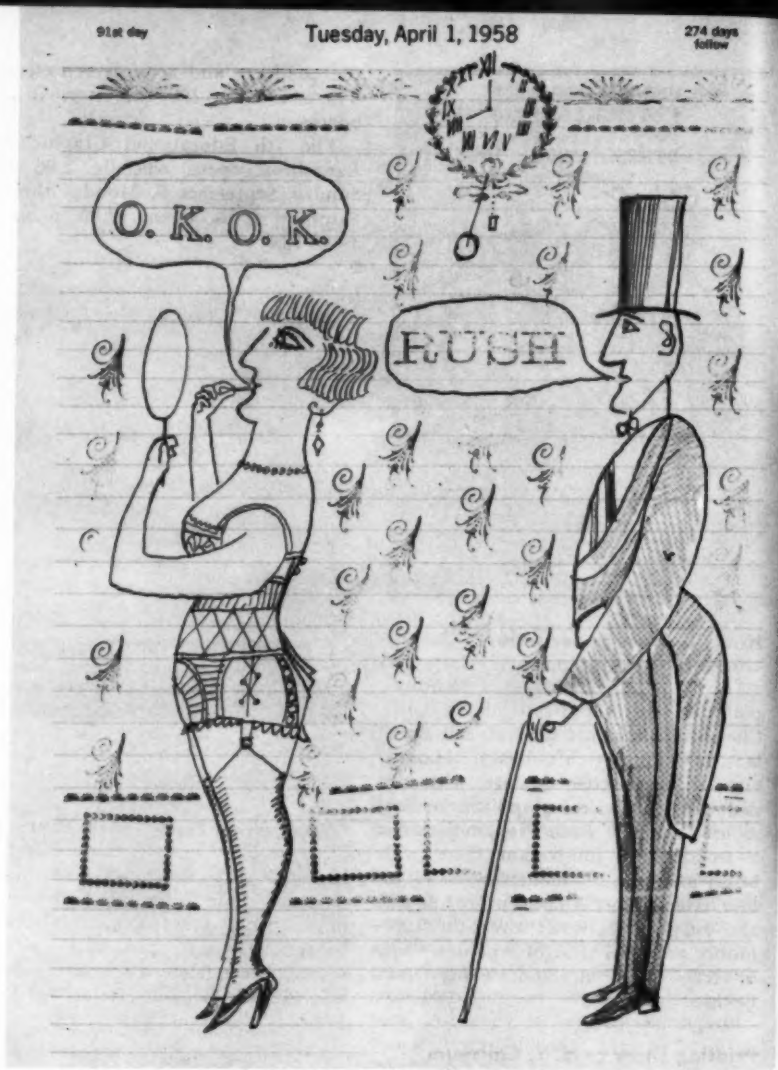
With "Communication" the theme of the 42nd annual DMAA convention, the program will be case histories and visuals of award winning and other DM campaigns, over 160 advertising and education personalities, panels on semantics and the Canadian market. Copywriters, designers and direct mail executives will discuss and show slides of six major campaigns.

Speakers include Gibson McCabe, president and publisher of Newsweek; Maxwell Sackheim; Hon. William Hamilton, Postmaster-General of Canada; Nicholas Samstag, Time Inc. director of promotion. RCA Victor of Canada will give closed circuit tv coverage at the Queen Elizabeth hotel. Douglas Mahoney is general chairman.

In the news

Another Advertising Essentials and National Sales Aids show—the 15th—will be held March 28-30, 1960, at the Hotel Biltmore. A series of seminars will be included . . . Photoengravers Board of Trade of New York is presenting a juried exhibit, chosen for both creativity and reproduction quality, Sept. 6-12 at the NY School of Printing. Show, "Photoengraved in New York 1959," is running concurrently with the Graphic Arts Exposition.

(continued on page 68)



1)

WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

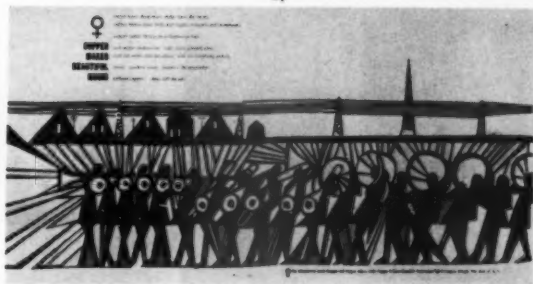




2)



3)



5)



"I've just lived through the teen-ages of a son and a daughter. There were times I thought murder was too good for them; they thought murder was too good for me. And I wouldn't have missed it for anything." Reed Russell Lyles' optimistic appraisal of the teen-age world.



"Le boxeur in the ring était knock-outé." Mais non! What's all the fuss over fractured French? There's a campaign under way to purify the international expression of savoir-faire. Read about this new French crisis.

SUNDAY IN THE NEW YORK TIMES MAGAZINE

4)

1) Steinberg's stamp collection

Recent four page editorial spread in Harper's Bazaar featured rubber stamps, the hot gimmick right now. But these are special because they're used with Saul Steinberg's brilliant wit and originality in "pages from a diary" with pen and ink and pencil figures. AD, Henry Wolf.

2) Display plays up good trademark

Well known tv character takes second place in this supermarket banner which capitalizes on vivid trademark. The TM repeats on shelf drapes. Designer/AD: Jim Nash & Associates, for Ward Baking Co.

3) Protected yet inspectible

Transparent blister packs for Elder &

Jenks paint brushes hang on black peg-board display, protect brushes yet permit easy sliding out so customer can inspect bristles. Designed for self-service sales. Brush handle colors are correlated with package design. Design program was developed by Design Planning Associates. AD was Daniel A. Morris. Creative design by Mr. Morris and Joseph Gering.

4) Small space announcement interests

Common but difficult problem is the straight announcement newspaper ad which is allowed only small space and calls for attention-getting layout. Promotion AD Lou Silverstein, NY Times, comes across with his close cropped photos, tight combination of them with copy for one-unit visual look, and white

space frame. He varied type in different weights, running bold into light. Copy, Lynne Sokol. Photos from Times' files. Type: Franklin Gothic Italic, Century Expanded; sigline in Alternate No. 2.

5) Impressive art and copy

First in a new series by AD Donald Eldridge, J. M. Mathes, for Copper & Brass Research Assn. is a four color spread which combines simplicity, rhythm, colorful design in both illustration and text. Illustration, by Reynold Ruffins of Push Pin Studios, is in pink, orange, yellow, blue, purple and black inks on rough texture board. Copy by Richard Edwards. Campaign will run in business and engineering media, with four color spreads in magazines, b/w insertions in papers.

Karl Fink, industrial designer

Georg Olden, director of graphic arts, S-TV

Garrett Orr, western AD, outdoor Advertising, Inc.

George Krikorian, promotion, G. Look

Peter Palazzo, advertising & visual director of Henri Bendel

Art Kane, executive AD, Irving S. Scaev, Advertising

John Jamieson, AD, J. M. Mathes, Inc.

Gabriel de Villian-Czarnicki, designer, Container Corporation of America

Lester Randall, art group supervisor, Grey

Onofrio Parrone, art group supervisor, Grey



6)



8)



7)



9)

6) Interchangeable illustrations decorate display

Easily assembled structure—wire legs and connectors—holds variety of line illustrations and color lithographs, to make up a decorative layout. The illustrations can be moved around in this display or to other locations. AD: Jim Fisher. Designers: Jim Fisher, Leland Williams. Mfg. and manufactured by the Merrick Mfg. Corp., wire specialties, and Merrick Lithograph Co. For United Air Lines.

7) Live mugs

The mug on the left is Schultz, the one on the right is Dooley. Utica Club, the beer that introduced them on tv, billboards and in newspapers, is getting a fantastic amount of mail with many people suggesting, "Why don't you make up actual Schultz and Dooley mugs to

sell?" This is now being done. And sales of Utica Club are happily zooming.

On tv, Schultz and Dooley work in a "good old days" kind of pub. Schultz looks (and thinks) like something out of the Kaiser era. Dooley has a soft brogue, a sharp Dublin wit and is currently running around with a Hungarian lady named The Countess. Together they bemoan the rush, rush, rush of today and nostalgically think of the good old days. But at least they can get good beer, etc. Schultz and Dooley were created by creative director Bill Bernbach, AD Bill Taubin, copy supervisor David Reider of Doyle Dane Bernbach. Poster photo by Wingate Paine.

8) Excitement with limited color

Sensitive portrait of actress Juliette Greco by Sharland for Esquire's graphics

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10)



Lullaby in
Eight...
the Boeing 707

All is serene on the Boeing 707, where comfort, smoothness, through the stars at night. This is an travel more wonderfully comfortable than any you've experienced before. There's no altitude... on level flight. Month over \$22,000, give, women and children have enjoyed the smooth, air ride. You'll want to take your next trip by the Boeing 707, the most popular airplane in jetliner history.



BOEING 707 and 720

11)

director Bob Benton is fine example of how limited use of color can achieve exciting mood. Spontaneous quality is due to available light look. Under - exposure of the figure, sharp contrast of electric bulb heighten mood of picture.

9) A well done visual squeeze

The Muriel Coronella is one of the few well done visual squeeze commercials—still photographs, musical soundtrack and copy. This one adds stylized line drawings combined with photographs to be flashed on screen, staccato-timed with the music. Art illustrates copy ("smoke Coronella anytime . . . anyplace . . . anywhere") and shows couple in a railroad station, restaurant, aboard ship, abroad. Faster pacing squeezes more of message in allotted time, hence title. Quality of line art and photos is standout. Visual squeeze costs and processing compare to cartoon

animation.

Agency: Lennen & Newell, John Capis, producer; James Cowden, AD; Thomas Hagen, copywriter; Phil Penberthy, AE. Produced by Andrew Gold for Transfilm, Inc.; Bill Hudson, director; Dolores Cannata, layout/design. Photographer, Charles Van Maanen. Models, Terry Farrell and Chris Bohlen.

10) Foil colors + gold give tea packs luxury

Redesigned Lipton Orange Pekoe tea bag and Lipton Black Tea packages for Canadian market use different colored foil for each variety, add gold medallions and gold edging for look of luxury. Medallions are gold seals with stylized tea leaves and buds. Pack for the tea bags is in bright orange shaded to dark along the bottom, has b/w lettering. Black Tea cartons, illustrated here, are in tea box shape, have deep maroon brown background, orange and white letters.

Designed by Frank Gianninoto & Associates. Produced by Carton Specialties Div., Hinde & Dauch Paper Co. Ltd. and Filey Hall Paper Box Co. Ltd. Agency is Needham, Louis & Brorby of Canada.

11) Visual contrast for reassurance theme

Research studies show: Many people are still afraid to fly regular service, not to mention jets; those who like to fly will accept jets. To convince the fearful, Boeing's consumer magazine campaign presents an image of reassurance—jets are safe, quiet, don't vibrate. It comes across in neat formats, clean layouts, contrast of soft pic against somewhat stark one. AD, Wolfgang Lieschke, Fletcher Richards Calkins & Holden. Color photographs by Ralph Hannes of Boeing were shot in Seattle. Copy, Frank Caspers. Bodoni Book for head and body text.

news

(continued from page 63)

Exhibit's managing director is Emil Weltz. Judges are Marshall Davidson, editor of publications, Metropolitan Museum of Art; art educator Leon Friend; Edgar Kaufmann, Jr., formerly in industrial design dept., Museum of Modern Art; James Johnson Sweeney, director, Solomon R. Guggenheim Museum. Show's promotion art and design by Alex Steinweiss . . .

Painter Harvey Dinnerstein received High School of Music and Art Alumni Association award . . . Grey's newsletter Grey Matter was expanded to 12 pages to present agency's study of the manufacturers-vs-retailers brand war. Says Grey, giant manufacturers may go into retailing in a big way, to offset retailers' invasion of manufacturing. Grey's advice: to win, outadvertise — and not merely moneypwise, but with "dramatic, imaginative selling ideas."

(continued from page 57)



St. Louis show Nov. 1-15

Second annual exhibition of the St. Louis AD club will be held Nov. 1-15, awards dinner will be at the Chase hotel Oct. 29. Entries will be accepted Sept. 14-21 from ADs and artists, members or not of the club, so long as they reside in 150-mile radius of the city. Club president H. P. Clymer, AD Southwestern Bell Telephone Co., appointed the exhibition committee:

Chairman, R. F. Ertell; co-chairman, Jay Sartoris; ADC board representative, Roy Paul; jury, Gene Kowall; awards, Kim Obata; entries, Milton Mild; dinners, Maurice Seligsohn; exhibition, Justin Savage and Tom McFarland; publicity, Jim Cunningham; public relations, Lou Myers; finance, Russ Paidrich, and C. Klinghammer, advisory.

chapter clips

Baltimore: David Barton, president of Barton-Gillet Co., has been named the club's Man of the Year for his encour-

agement of good advertising and good design. He emphasized graphic art in his firm which has won awards in the local and New York AD shows and TDC. This is first time club has so recognized a business exec . . . Meetee Studios was recent photography exhibitor . . . Ad of the Month letterhead division award went to Paul Hagan of W. B. Doner for his Baltimore Raceways stationery. Winner in trademark competition was Gordon Lowenberg for Associated Jewish Charities . . . Alexander Roberts and his wife Vanda Roberts of Interstate Photographers, a division of Interstate Industrial Reporting Service, were guests at recent meeting. Roberts kept audience interested longer than any other speaker of the year . . . Curator Dorothy E. Miner and education dept. head Theodore Low led club members on recent lecture-tour of Walters Art Gallery.

Chicago: Committee for 10th annual fine arts show is headed by chairman Earl Gross and co-chairman Fred Boulten. Others include William Savin, Sue Karstrom, John Bruenig and William Woolway.

Memphis: Club met at the Memphis Academy of Art to see the 31st annual STA show, The Printed Word, in slides and photos . . . New member Bill Apperson heads the art dept. at Plough, Inc. . . . Recent meeting was held at Memphis Engraving Co. where George Cole, Marvin Cole, Jr. and Jay Parker detailed Kemart, Fluographic and Multi-Color processes.

Philadelphia: Jack McNeil was chairman of the 10th annual outing, held at White Manor Country Club. ●

what's new

(continued from page 55)

DO IT YOURSELF SIGNS which cut cost, eliminate artwork is Clip-on Sign Kit from Stuart Heller Co., Island Rd. and Laycock St., Philadelphia. Signs are made by inserting letters in plastic frames which clip onto fluorescent tubes. For color, kit provides filters of various colors which can be inserted in frames behind letters.

MOBILE VELLUM paper by Hollingsworth & Whitney Div. of Scott Paper Co. is demonstrated in four-page folder from H&W, 230 Park Ave., New York. Four types of artwork are shown. Designed by AD Tom Ross, Ketchum, MacLeod & Grove. Color photo by Charles Eames of designs arranged by Alexander Girard.

MULTIPLE TV: Any number of screens project multiple impressions simultaneously in Multi-Matic Screen by Group Communications Div. of TelePrompter Corp. For point of sale, other areas which can utilize combination of color, slides, moving pictures and electronic effects.

PHONE DICTATING SERVICE: A 24-hour 7-day week telephone dictating service is Phono-Script, developed by Ernest Vandeweghe, Sr. By dialing BR 9-1431 in New York and dictating, including delivery instructions and caller's identification, original and carbon copy can be delivered or mailed to one or more addresses in a few hours.

CHOOSING OFFICE COPY MACHINES: Information bulletin free from Peerless Photo Products, Inc., Shoreham, L. I. Request "Office Copy Machines and How to Choose the One to Suit Your Needs."

NILS LARSON BOOKLET: Letters & Nils Larson is title of chapbook by Mergenthaler Linotype Co. honoring their recently retired chief type designer. His role is described by Jackson Burke, Linotype's director of typographic development. Tributes also from Walter Tracy, mgr. type design dept. at Linotype, London; designer Rudolph Ruzicka; Princeton design staff head P. J. Conkwright; German designer Hermann Zapf; Paul A. Bennett, Linotype's typographic promotion mgr.; James M. Darley, chief cartographer of National Geographic Society.

EXPERIMENTAL CINEMA catalog by Cinema 16 lists what's available, short resume of material, producers. From Cinema 16, 175 Lexington Ave., NYC 16.

6 FLUORESCENT COLORS in aerosol dispensers, from Krylon, Inc., include sunset gold, lemon yellow, red orange, yellow orange, cerise and green. All are quick drying.

VISIONAIRE LIGHT BOX by Lacey-Luci can be used on copyboard of all Lacey-Luci cameras and visualizers for projecting color transparencies. Overall size is 19x23 inches, height is 5 inches. Has four 15-watt fluorescent lamps. Details from Lacey-Luci Products Inc., 31 Central Ave., Newark 2, N. J.

INCANDESCENT AND FLUORESCENT light in one fixture is the Combo LC-1 Luxo Lamp. Has light output of 500-ft. candles at 12 inches, using 60-watt bulb and one 22-watt Circle T9 Fluorescent tube. Details from Luxo Lamp Corp., Dock St., Port Chester, N. Y.

THERE'S SOMETHING NEW IN PASTELS...

wash, oil, line, spatter and metallic effects now pastel-created on wide variety of surfaces



The color purity and working speed of pastel painting have often been counter-balanced as advantages of the technique by the limited range of effects possible. Essentially a texture painting, conventional pastels have a good range from smooth to rough textures, from thin to thick lines, from level to impasto. But today this range has been extended so that excellent wash and oil effects as well as special effects in line and spatter and with metallics are possible.

Just a year ago artist José Ruiz, while painting a pastel portrait, flooded an area with fixative. The flooding and bleeding of colors fascinated him and he started a series of experiments with different solvents and blends.

Today, as Art Director, Art Materials Division & New Product Planning Division of Eagle Pencil Company, Mr. Ruiz is busy demonstrating these special-effect pastel techniques for artists and art directors coast-to-coast.

Eagle's new Prismapastel line, which includes 60 permanent colors, is the result of Mr. Ruiz's experiments. Prismapastels are more finely ground than conventional pastels, work on smooth as well as textured surfaces. Here are some of the effects secured and how they are achieved.

the transparency technique...

Basically a wash technique, colors are applied to the surface of a toothy paper using a brush dipped in alcohol. The color intensity can be diluted or washed out to infinity. Several colors can be super-imposed and blended. Larger areas can be laid in with the Prismapastel stick. For transparent effects, colors can be overlapped. Considerable changing and overworking is possible. Smooth color blending gives results similar to a wash painting. The true colors of the pastels are retained so that the dry paint-

ing (it is dry minutes after working on it) is color-true. It must then be fixed for permanency.

the painting technique...

A similarity to oil painting is achieved with pastels by wetting a textured surface with fixative and applying Prismapastel to the surface still wet with the outline drawing. Fixative can be added at need, colors overlapped. Stick dissolves when applied to wet board. Areas can be saturated and once saturated can be modelled over. Wide variety of effects can be achieved by working the wet Prismapastel on the board surface with fingers, brush, or an eraser for highlighting.

the line technique...

Here too the artist works on fixative-wet paper. Changes in pressure using Prismapastel pencils vary line width and weight. To achieve different color effects ink can be combined with pastels. This technique is very adaptable for layouts, illustrations, posters, as well as for fashion designs and abstracts.

special effects...

For special highlights or textures, for simulated Pointillism the artist can rub Prismapastel sticks on a sandpaper or metal block allowing color particles to fall freely on the fixative-wet surface. Masks, of course, can be made to control spatter areas.

Metallic effects are achieved with Prismapastel copper, gold or silver dissolved with fixative. Area to be metalized is covered with broad strokes. Shining highlights are effected by burnishing with the end of a varnish stick or brush. You can draw over the metallic area with ink or color pastel.

Accompanying illustrations show wash and oil effects possible with Ruiz's technique. ●





Herb Lubalin (Vice President and Executive AD at Sudler & Hennessey, Inc., NYC) studies an entry. Judging over his shoulder are Otto Maya, (freelance photographer) and illustrator Austin Briggs.

“...its very usefulness”



Two students of Philadelphia's Museum School watch jurors at work. The jury: Lewis Waggaman (VanSant, Dugdale & Co., Inc., Baltimore); Bob Gill (designer, illustrator, NYC); Howard Imhoff (AD, Doremus & Co., NYC); Joseph C. Huot (President, Huot Studios, Inc., Pittsburgh) and Clare Barnes, Jr. (former agency AD, now a consultant AD and designer, author of "White Collar Zoo" and four other books).

Philadelphia's 24th exhibition of advertising and editorial art suggests the very utility of advertising art makes it one of the honest art statements of our time

Raymond Ballinger, President of the Philadelphia Art Directors Club, reminds us that the prize winning pieces in the ADC shows have done more than please their creators and juries. In the catalog to the show he writes: "...it meritoriously survived the demands of its creator or designer, of an art director, an account executive, a client, of typography, of reproduction, of paper, and still, and finally, of a distinguished and demanding jury of selection. Along the way, somewhere it may have attracted interest, warned against catastrophe, enticed an audience, enclosed a treasure, created action, sold products. And if it did all of these things superbly, it may have received a gold or silver medal. We believe, therefore, that this art is unique . . . its very usefulness may result in its being one of the honest art statements of our era in history."

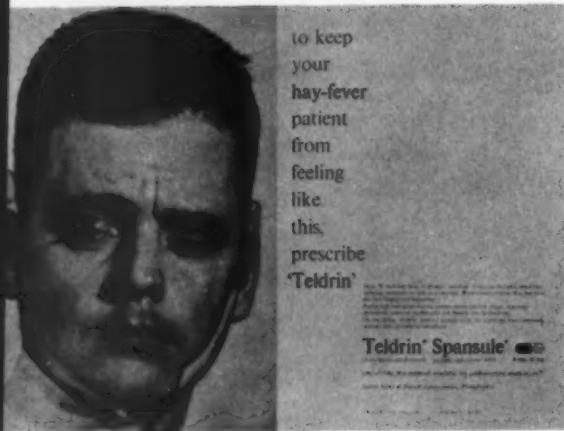


5)

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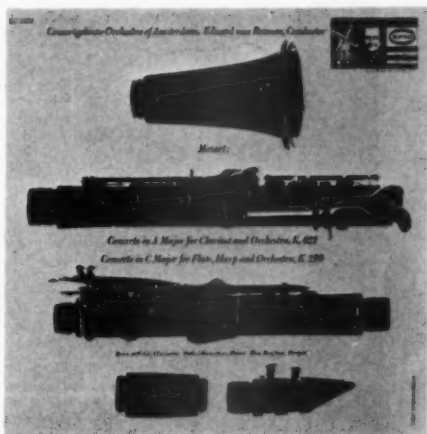


6)



8)

- 5) Editorial Illustration—color
Artist: John Lewis Stage
Art director: Frank Zachary—Louis R. Glessman
Agency: Direct
Advertiser: Holiday Magazine
- 6) Editorial Illustration—color
Artist: John Lewis Stage
Art director: Frank Zachary—Steve Briggs
Agency: Direct
Advertiser: Holiday Magazine
- 7) Editorial Illustration—color
Artist: Andre Francais
Art director: Frank Zachary—Louis R. Glessman
Agency: Direct
Advertiser: Holiday Magazine
- 8) Trade Periodical Adv.—2 or more colors
Art director: Warren Blair
Artist: Jack Gregory—G. William Holland
Agency: Direct
Advertiser: Smith Kline & French Laboratories
- 9) Bookjacket, Record Album
Art director: S. Neil Fujita
- Artist: Seymour Mednick
Agency: Direct
Advertiser: Columbia Records
- 10) Posters
Art director: William Schilling
Artist: Alan J. Klawans
Agency: Direct
Advertiser: Smith Kline & French Laboratories
- 11) Editorial Page—spread or section—color
Art director: Frank Zachary—Louis R. Glessman
Artist: Roy Pinney
Agency: Direct
Advertiser: Holiday Magazine
- 18) Special Award
A. D. Club Medal Awarded for Engraving and Printing
Holiday Magazine
- 19) Packaging—individual line
Art director: Warren Blair
Artist: Kramer, Miller, Lomden, Glessman
Agency: Direct
Advertiser: Smith Kline & French Laboratories



9)

ANNOUNCING!!

NEW
MARCH OF MEDICINE PROGRAM

ONCE FILMED NOW ON LOCATION

IN ALASKA

FROM THE SCREEN IN FEBRUARY OR FEBRUARY

SMITH ALBINE & FRENCH LABORATORIES

The film features 32 new films to show 2 new spots in 1st

49 ★

MARCH OF MEDICINE

Month of Medicine film over one evening all reports of medicine as practiced in Alaska. Production costs produced and sponsored by Smith Albin & French Laboratories in cooperation with the American Medical Association.

10)

OUR TRIBES OF BIRDS

by Donald Colburn Peattie

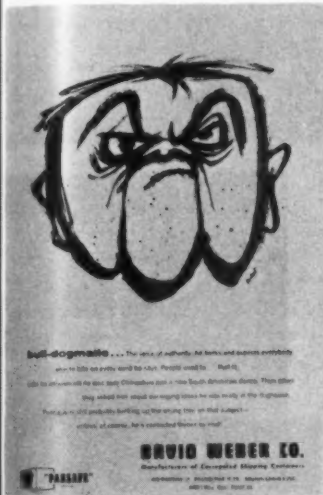
There is no one more completely at home in the wild than the "Old Time" bird. He is a creature of the forest, the field, the meadow, the mountain, the plain, the river, the lake, the sea. He is a creature of the air, the earth, the water, the fire. He is a creature of the sun, the moon, the stars, the planets, the galaxies. He is a creature of the universe.

11)

20 AD **GOLD MEDAL AWARDS**

12)

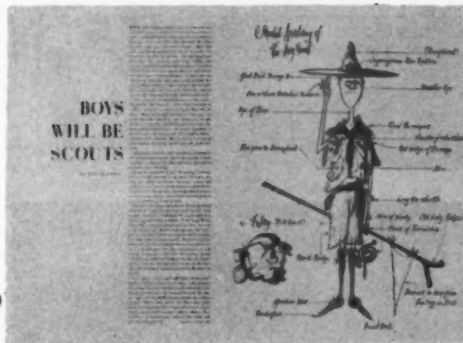
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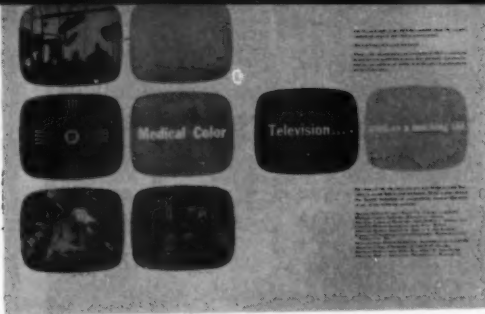


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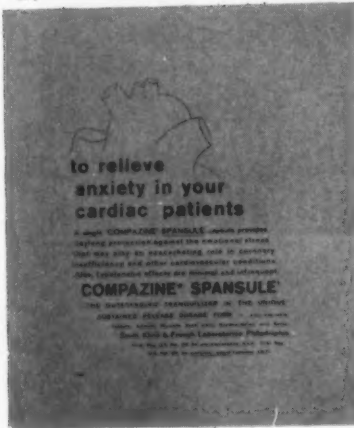
- 5) Trade Periodical Adv. Illustration—black and white
Artist: Joseph Frassetta
Art director: Joseph Frassetta—Berman/Steinhardt Studios
Agency: Dittman-Kane
Advertiser: WIP Radio
- 6) Trade Periodical Adv. Illustration—color
Artist: Seymour Mednick
Art director: Edward I. Colker
Agency: Direct
Advertiser: Warner-Chilcott
- 7) Direct Mail Illustration—black and white
Artist: Seymour Mednick
Art director: Jack Gregory
Agency: Direct
Advertiser: Smith Kline & French Laboratories
- 8) Direct Mail Illustration—color
Artist: Samuel Maitin
Art director: Samuel Maitin
Agency: Direct
Advertiser: Kraft Printing Company
- 9) Cartoon Illustration—color
Artist: Wally Neibart
Art director: Edward Schorr
Agency: Werman & Schorr
Advertiser: David Weber Company
- 10) Cartoon Illustration—black and white
Artist: John Dixon
Art director: Val Pinka
Agency: Direct
Advertiser: Union Carbide Plastics Company
- 11) Poster Art—(other than 24 sheet)
Artist: Adrian Taylor
Art director: Eleanor Hagstrom
Agency: Direct
Advertiser: Ladies' Home Journal
- 12) Editorial Illustration—color
Artist: Ronald Searle
Art director: Frank Zachary—Steve Briggs
Agency: Direct
Advertiser: Holiday Magazine
- 13) Editorial Illustration—black and white
Artist: Joseph Nettis
Art director: Edward Rice
Agency: Direct
Advertiser: Jubilee Magazine
- 14) Trade Periodical Adv.—black and white
Art director: Howard Alber—Philip L. Simon
Artist: Philip L. Simon
Agency: Philip L. Simon Advertising
Advertiser: Excelsior Bindery
- 15) Magazine Cover Drawings—painting or photograph
Artist: George Giusti
Art director: No Art Director
Agency: Direct
Advertiser: Graphis



10)



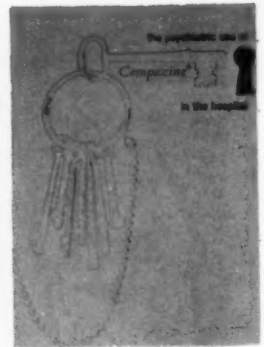
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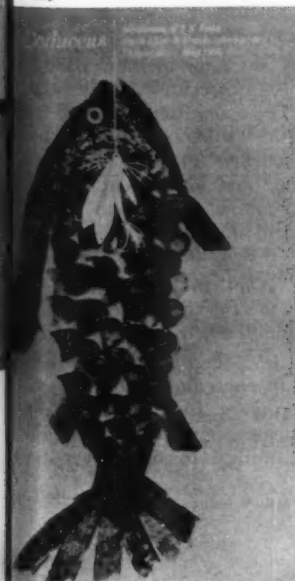
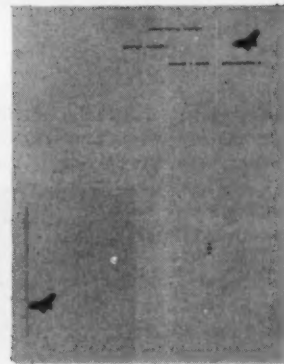
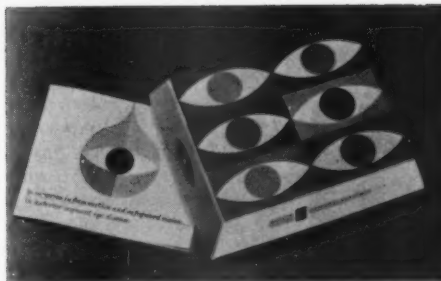
21)



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- 25) **Magazine Adv.—color**
 Art director: Walter Reinsel
 Artist: Gene Federico
 Agency: N. W. Ayer & Son, Inc.
 Advertiser: Container Corporation of America
- 27) **Trade Periodical Adv.—2 or more colors**
 Art director: Alexander Derkas
 Artist: Alexander Derkas
 Agency: Direct
 Advertiser: Smith Kline & French Laboratories
- 18) **Trade Periodical Adv.—black and white**
 Art director: William Schilling
 Artist: William Schilling
 Agency: Direct
 Advertiser: Smith Kline & French Laboratories
- 19) **Pharmaceutical Direct Mail Piece**
 Art director: George Dukes—Sam Ciccone
 Artist: Sam Ciccone
 Agency: Direct
 Advertiser: Merck Sharp & Dohme International
- 20) **Booklet or Direct Mail Piece**
 Art director: Warren Blair
 Artist: Jack Gregory—Seymour Mednick—William Holland
 Agency: Direct
 Advertiser: Smith Kline & French Laboratories

- 21) **Packaging—complete line**
 Art director: Elmer Pizzi
 Artist: Kramer, Miller, Lomden, Glassman
 Agency: Gray & Rogers
 Advertiser: Virginia Chemicals
- 22) **Booklet or Direct Mail Piece**
 Art director: John V. Glass—Gerard M. Schouten
 Artist: Gerard M. Schouten
 Agency: Direct
 Advertiser: Armstrong Cork Company
- 23) **Promotional Material**
 Art director: John V. Glass—Gerard M. Schouten
 Artist: Gerard M. Schouten
 Agency: Direct
 Advertiser: Armstrong Cork Company
- 24) **Editorial Page—spread or section—color**
 Art director: Frank Zachary—Louis R. Glassman
 Artist: Frank Zachary—Louis R. Glassman
 Agency: Direct
 Advertiser: Holiday Magazine
- 25) **Packaging—individual**
 Art director: Andrew Schmidh
 Artist: Kramer, Miller, Lomden, Glassman
 Agency: Direct
 Advertiser: Merck Sharp & Dohme
- 26) **Miscellaneous**
 Art director: George Sulpisio
 Artist: George Sulpisio
 Agency: Direct
 Advertiser: George Sulpisio
- 27) **Packaging—complete line**
 Art director: Warren G. Thomas
 Artist: Donald Patterson
 Agency: Direct
 Advertiser: John Wagner & Sons
- 28) **Editorial Page—spread or section—black and white**
 Art director: Edward Rice
 Artist: Joseph Nettis
 Agency: Direct
 Advertiser: Jubilee Magazine
- 29) **Bookjacket, Record Album**
 Art director: Matthew Liebowits
 Artist: Matthew Liebowits
 Agency: Direct
 Advertiser: Casdmon Publishers
- 30) **House Organ—company magazine**
 Art director: William Schilling
 Artist: Alan J. Klausans
 Agency: Direct
 Advertiser: Smith Kline & French Laboratories

WHICH ART SCHOOLS ARE SERVING YOU BEST?

NSAD asks its members where are the best youngsters coming from? what is lacking in art school training? what would you do about it?

Two art schools ran away from the rest of the field in the just completed NSAD study which asked "What professional art schools are today producing graduates capable of service to you?" Several hundred NSAD members answered the survey, placed Art Center School (Los Angeles) and Pratt Institute (Brooklyn, N. Y.) at the top of the heap. This confirmed the standings of a similar NSAD study made in 1954. This is not a rating of art schools or an analysis of their courses, faculty, facilities, etc. This study is solely concerned with the art school graduates' immediate value in the ad art field. Many very fine art schools don't concern themselves with this problem at all, hence a low standing in this study, or not being mentioned at all, is not a criticism of the school but simply one measure of its immediate value to the ad art world. Here are the standings of the schools as rated by the 1954 and 1959 NSAD studies:

	1959	1954
Art Center School, L.A.	115	83
Pratt Institute	112	65

Philadelphia Museum School	39	6
Cooper Union	37	8
Chouinard Art Institute	20	30
Chicago Art Institute	17	5
American Academy, Chi.	13	6
Parsons School of Des.	12	7
Famous Artists Course	9	6
Central Academy, Cinn.	9	—
U. of Michigan	8	—
Carnegie Institute of Technology	8	—
Cleveland Art Institute	7	—
Rhode Island School of Design	7	—
Yale University Art School	5	—
San Francisco Academy of Advertising Art	5	—
Cranbrook	4	—
Lawton	4	—
Art Students League	4	6
Kansas City Art Institute	4	—
Minneapolis School of Art	—	7
College of Arts & Crafts, Oakland, Cal.	—	6
The Burney School, Seattle	—	6

Chicago Institute of Technology	—	6
Los Angeles School of Art & Design	—	6
Academy of Fine Arts, Ch.	—	5

In the 1959 tally nine schools received three mentions each, seven schools received two mentions and thirty-five schools were mentioned once.

The survey was made by the National Society of Art Directors Educational Committee. The committee is headed by Guy Fry. Three other questions were asked. The answers to each, with the tally showing how many people gave each answer, follow. Tally is in parenthesis at end of the answer.

Question 2: "What, in your opinion, is lacking in the training of students of art schools offering courses in advertising and editorial art?"

• **Training in analyzing problems, and creative thinking.** Lack ability to develop an idea, functional-analytical approach, ability to solve everyday

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problems. Need more idea thinking with quick roughs, more individuality. Too many look alike. More stress on ideas, less on design. (36)

- **Knowledge of practical requirements of the profession.** Need more realistic problems as assignments. Lack awareness of current trends. Training too abstract, impractical. Need to be able to do beginner's assignments well. Need teachers who are active in the field. (94)
- **Need more related courses in advertising and selling.** Merchandising, business economics, elements of cost accounting, psychology of selling. Need to know where they fit into the picture and how. (46)
- **Production knowledge.** Graduates don't know enough about production, and various processes of graphic reproduction, their limitations, preparation of art for reproduction. Making of comprehensives, mechanicals. How to fit copy. Paste-ups, etc. (58)
- **More thorough training in typography.** (19)
- **Practice in commercial methods.** Color separation, overlays, airbrush, retouching, etc. (7)
- **Ability to draw.** Need more basic drawing courses. Life, still life, finished drawing, lettering and layout. Need to develop the professional look. Too much emphasis on design. (70)
- **Broader general education, liberal arts training.** Lack general information. Too much concerned with skills, not enough emphasis on basic learning. Need college-level courses in other subjects. (12)
- **Better human relations.** Need skill in communicating with others. Presenting and defending material in conferences. Effective speaking. Should study semantics. Develop a professional attitude. (14)

Question 3: What recommendations would you make to overcome this lack in training?

- **Better, more thorough training in drawing production, marketing, public speaking, and typography, as follows:**
- **Drawing, basic technique, lettering.** Still life and figure drawing. More finished work, lettering, finished layouts, quick sketching, current ways and means. (49)
- **Production.** Processes and requirements for graphic reproduction. Preparation of art for reproduction. Paste-up techniques, rescales, etc. (31)
- **Marketing, advertising procedures and methods, psychology of selling, elementary accounting.** Cost estimating and

keeping basic records. Develop a sense of inter-relationship with others' work problems. (29)

- **Public speaking, methods of presentation, conference table selling.** Presenting and defending ideas with poise. Set up art debating groups and arrange for professional criticism. (11)
- **Typography and graphic reproduction.** Work with engravers, arrange for lectures, frequent visits to plants. (9)
- **More realistic and more practical assignments.** Quick idea roughs in limited time. Less glamorous layout problems (2-color, B/W, small space, line and half-tone combinations). Paste-up assignments, mechanicals, etc. (42)
- **More courses in non-related subjects.** Broaden the range of education. Add liberal arts training. Tie-in with universities. Make it a degree course. (15)
- **Have students study each of the media separately.** (1)
- **More direction, teaching, by practicing professionals.** Serve on faculty part time, or through leave-of-absence from business on a full-time basis, or financed as regular teachers by business and industry. (68)
- **Lectures by visiting professionals, seminars, symposiums.** Assignments and critiques by visiting professionals from all related fields—advertising, editorial, selling, graphic arts. Informal or formal sessions. (22)
- **Professional advisory group to meet with school directors, faculty.** Conferences, meetings. Set up through ADC Scholarship Committee. (7)
- **Increase the co-operation between the schools, agencies, studios and the graphic industries.** Arrange frequent trips in the field, visits, talks. Guild approach. (16)
- **Arrange to include apprentice, or on-the-job training.** In summer, or part-time during course. (30)
- **Aim to develop individuality, not just one marketable style.** (3)
- **Schools should screen applicants better.** (1)

Question 4: "What suggestions have you, aside from the above, for the attainment of professional art service?"

- **Give students more background about the business, advertising courses, etc.** Have them go through busy agencies. Study research, production, copy, etc. See where they fit in as artists. (23)
- **Develop creativity, individuality, ability to work from an idea.** Give more idea roughs. Aim to develop minds that probe. (20)
- **Students should work on high-school and college publications.** (1)

• **Broaden the educational background.** Art schools should arrange tie-ins with universities. Add liberal arts courses, business subjects. (11)

- **Put more stress on basic drawing. Skill with pen and brush.** Handling of tools and materials. (6)
- **Get him started working, train him yourself. Let him work and keep trying.** Hire those you believe in and start them on the apprentice level. (23)
- **NSAD, local clubs, should take more interest in the schools' curricula.** (4)
- **Help students with their portfolios.** Tell them how to get an art job. Advise as to talent and chances. Form an art employment bureau. (Re: Portfolio preparation refer "Art Director and SN"—Oct. '55; Job getting, to "Famous Artists Magazine" Autumn '56 ff.) (6)
- **Schools should screen students better.** Give stiffer entrance exams. Weed out time wasters. Put schools on a professional basis. (6)
- **Graduates should be willing to start initially at low wages and work up.** (1)
- **Graduates should not cut prices to get a job.** (2)
- **Members of the profession need to broaden their interests through travel, reading, conversation, community activities, etc.** (5)
- **Closer liaison is needed between schools, agencies, and studios.** (17)
- **More funds are needed for scholarships, and/or instructors' fees.** Perhaps financed by larger agencies, publications, industry. (3)
- **Schools need licensing.** Perhaps state control. (1)
- **ADS to continue to develop their own taste in art, educate clients and account men.** Arrange exhibits, familiarize buyers and users with the best. (2)
- **NSAD, or local clubs, should set up special programs.** Design conferences, etc. Send results of this survey to schools. (6)
- **Build prestige for the profession.** Standards for membership in professional societies should be established. NSAD to draft code of educational requirements as a guide for the schools. Increase prestige to attract more talented people. (10)
- **Students should choose top schools even if it means delaying study.** (1)
- **Find a way to arrive at minimum charges for any type of art work.** (1)
- **Encourage high school students with 'flair' to attend art schools, concentrating on commercial and design classes separate from 'art' classes.** Discourage 'art' classes as advertising courses in colleges and universities. (1)



1)



2)

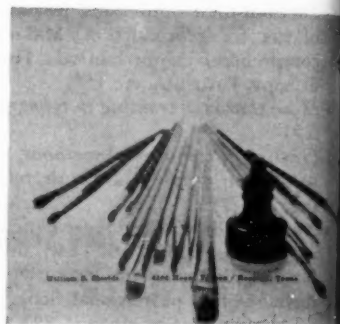
illustration and design

dominate dallas-fort worth's 2nd show

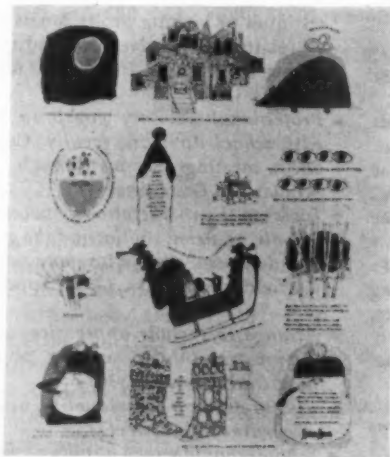
Of more than 50 pieces winning gold or silver medals or certificates of merit, only 14 could be considered photographic and even some of these owe much of their impact to overall design as well as to the photography.

Southwest advertising, if this show is any criteria, is very contemporary minded, with great individualism showing in much of the work. Some of the show's top pieces are shown here.

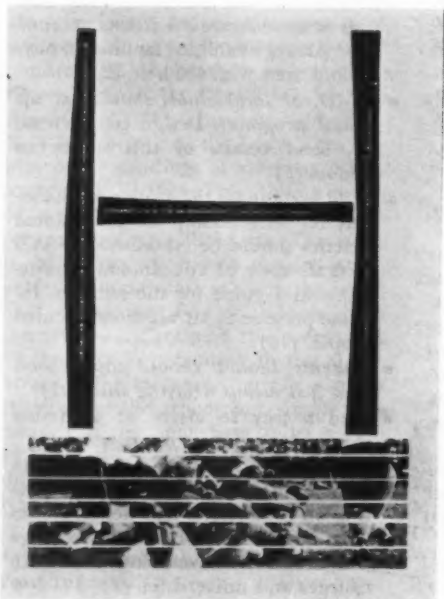
Judges were David Stone Martin, Harry Wayne McMahan, and Harry Diamond. 350 show pieces were chosen from 1100 entries. Show chairman was Bryan Leitch.



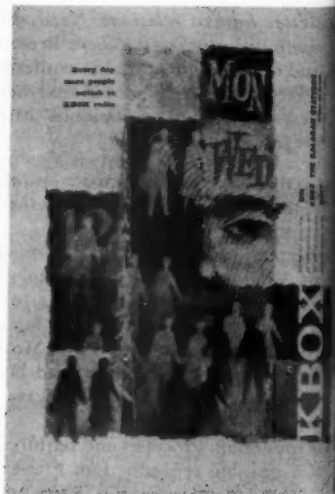
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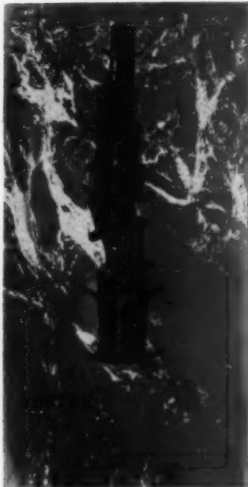
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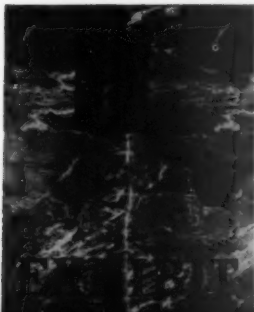
11)



12,



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14)

- 1) AD, art: Walter Ender
Client: Dallas Civic Opera Co.
- 2) AD: Sam Hollis
Photographer: Alphonse Simone
Agency: Tracy-Locks
Client: Plastics Manufacturing Co.
- 3) AD, art: Bill Shields
Client: Bill Shields
- 4) AD, art: Stan Richards
Client: Dallas Athletic Club
- 5) AD: Art Shipman
Art, design: Marbury Brown
Client: Neiman-Marcus
- 6) AD: Mark Leonard
Art, design: Walter Ender
Client: KBOX
- 7) AD: Art Shipman
Art, design: Dave Renning
Client: Neiman-Marcus
- 8) AD: Tom Young
Animator: Bob Dalsell
Agency: Grant Advertising
Client: Dr. Pepper
- 9) AD: Art Shipman
Art, design: Dave Renning
Client: Neiman-Marcus
- 10) AD: Art Shipman
Art, design: Dave Renning
Client: Neiman-Marcus
- 11) AD: Walter Ender
Art, design: Walter Ender
Agency: Marvin Wiss and Alan Rosenfield
Client: Dallas Home for the Jewish Aged
- 12, 13, 14) AD, art: Harry Traywick
Client: Advertising Artists Association of Dallas

1 & 2) Packages illustrated represent some of the categories in a variety of materials. They demonstrate packaging from the simplest element of containment to the more complex problem of containment plus such additional functions as protection, dispensing, multiple units, eye appeal.

3) "Sealdbin." Another container for gases, liquids, etc. Easily stackable. Also re-usable. Manufactured by U.S. Rubber Co.

imaginativus



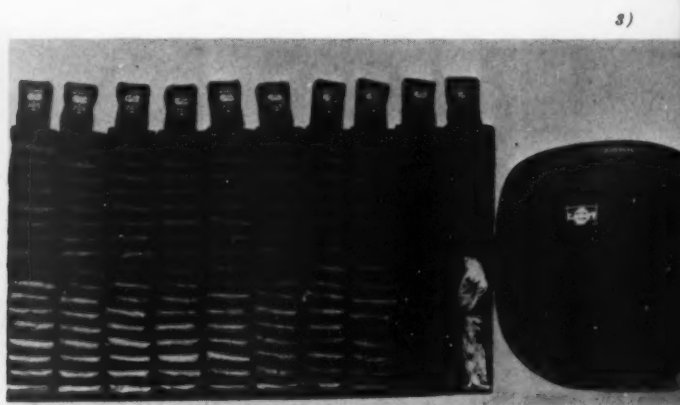
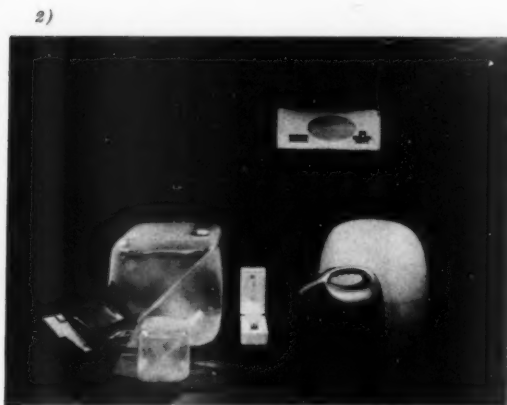
*...use of
new
materials...*

How packaging problems are being solved here and abroad, how designers are using new materials to improve the package's utility and appearance and how the new container and marketing problems are being met are revealed in the international exhibition of commercial and industrial packaging running at New York's Museum of Modern Art September 8 through November 9.

Experimental packaging, packaging in all materials, disposable and reusable packaging are included in the exhibition which is directed by Mildred Constantine, Associate Curator of the Museum and Arthur Drexler, Director of the Department of Architecture and Design. Co-sponsors are Container Corporation of America, Reynolds Metals Co., and the National Distiller and Chemical Corporation.

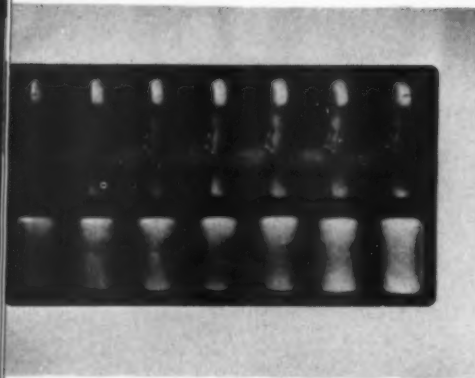
Shown here are 25 of the exhibits. These illustrate some of the many materials used—paper, carton board, glass, rigid and flexible plastics as well as foam plastic, rigid aluminum, foil, and rubber.

MMA's packaging show takes a look at structure as well as surface design, exhibits several hundred examples from 10 countries, ranges from wrapping paper to a 370 cubic foot container



- 4) A rigid, formed plastic tray-container, manufactured by Plazall, Long Island City, to hold and protect various objects. Available in all sizes, colors, and forms, for a diversity of uses.
- 5) Aluminum shaker can manufactured by Kaiser Aluminum, USA.
- 6) Clear plastic tube with an extra closure attached. When top is removed for use, the element is used as stopper. Manufactured in Germany.
- 7) "Cubitainer." For liquids. Re-usable. Designed by Thomas W. Winstead, manufactured by Hedwin Corp., Baltimore, Md. Made of flexible plastic.
- 8) Strings of clear, plastic pillows. From left to right, nos. 1, 2, 3, 4, and 6 are produced by Nelipak, Amsterdam, Holland. No. 5 is produced in France. Detachable for individual use. Contain such items as shampoo, furniture wax, medicines, etc. Can be made in any size.
- 9) Rigid plastic container designed and manufactured by Pirelli, Italy. For variety of liquids.
- 10) An aerometer spray for nasal use. Distributed by Rexall.
- 11) Bottle designed by Hans Schleger for William Grant and Sons, Ltd., England.
- 12) Hot water container made of red rubber. Designed by Ugo Baglioli, Italy.
- 13) Glossy paper carton designed by Kaj Franck for Arabia, Finland. Comes in various sizes and shapes.

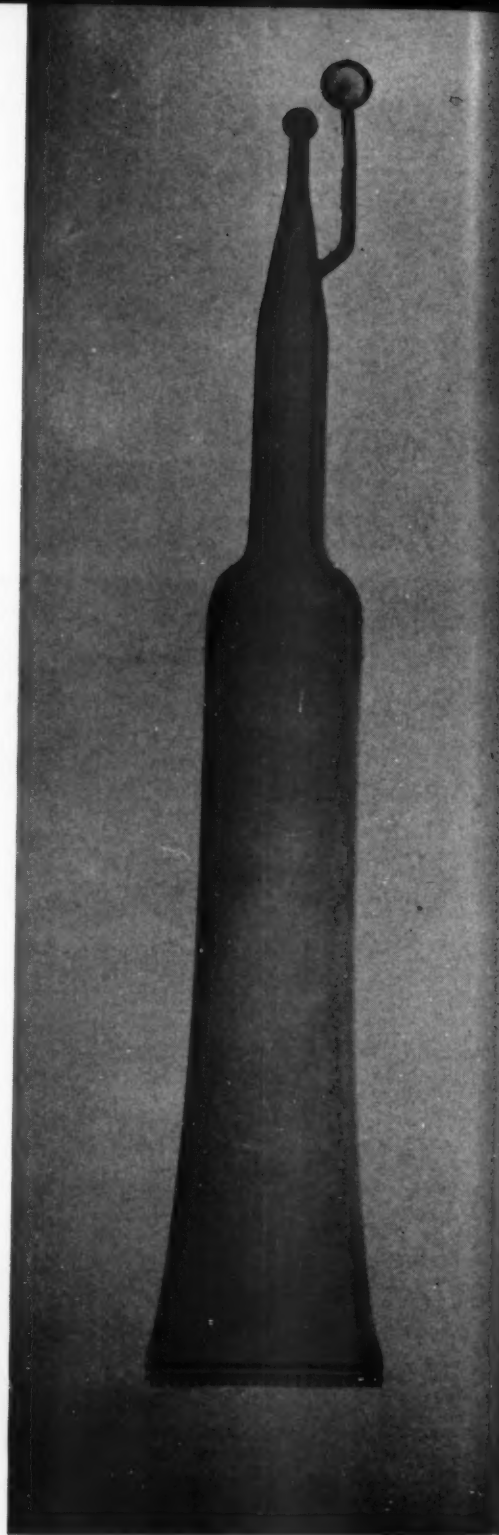
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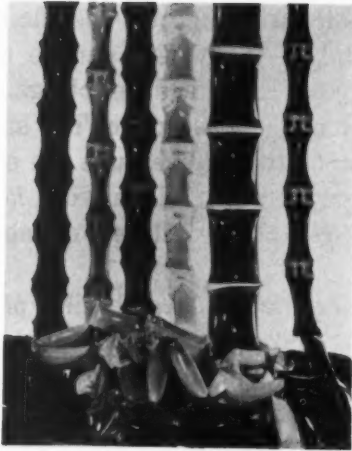


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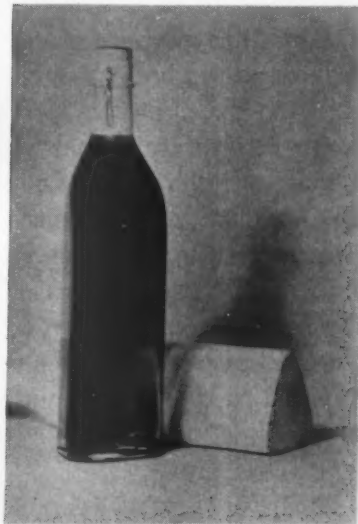
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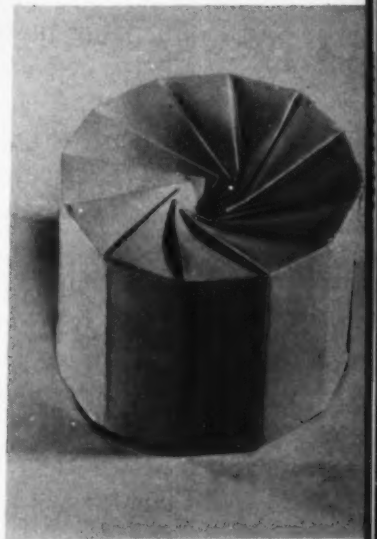
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Author Cerullo is art editor of *True Magazine* and co-chairman of the Research Committee of the Art Director's Club of New York



There is prevalent a misconception that a survey limits the art director's or designer's creative imagination, restricts him to a narrow, repetitive channel.

Nothing could be further from the truth. A survey eliminates the scattershot art approach and allows the designer to take dead aim at a specific buying public. One survey is usually of little value. A series of surveys can be useful when a condition manifests itself consistently for many continued samplings. A comparison of the surveys may show what was well done or poorly done. The survey can help *define* the problem, before a solution is attempted, or measure the effectiveness of a solution that has been used. But no survey actually tells anyone *how* to solve an existing problem or condition. That is left up to those actively engaged in creating an editorial feature or an ad.

A survey, if used to advantage, can eliminate the catch-all type of picture or design that is so common in both advertising and editorial fields. If the same picture or design can be used for cigarettes, soaps, grandma's bread or a dog food, or if an editorial picture can be interchanged with a dozen other stories, then it is not good selling art or pertinent illustration. The buyer does not connect this picture with the product he wishes to buy long enough to do the seller any good.

Hoyt Howard and Mitch Havemeyer, trade mark designers, found in a survey that this thinking applies to trade marks too. Despite all the millions of dollars spent on promotion, most trade marks are not buyer-connected with the company they represent at the time of purchase. The reason is the same. The visual impact is not *distinctively* created to represent a particular company or product. The big flour companies, for example, have regular exchanges of letters and orders sent to the wrong firm.

In the magazine field, surveys on TRUE readership, for example, show a well-rounded man with some of these pertinent characteristics: he is married, has one-plus child, one-plus automobile. He is a decision-maker, particularly when it comes to buying such products as liquor, cars, clothes, autos and major appliances. The surveys also show that the majority of TRUE's readers are college and high school graduates, holding down important positions in business and the professions. He prefers masculine-interest stories of history, science, outdoor activities—both participant and spectator.

Knowing these reader characteristics helps, not hinders, the art director—as well as the editor. Most of the editor's selections for stories are guided by a built-in knowledge of what the reader wants and expects from TRUE—always allowing for the leeway of his personal hunches and inclinations.

In this case reader fall-off from 65 seen-noted to 45-59 read-some read-most is ascribed to insufficient detail on the people both at the top and bottom of the picture. They simply aren't large enough, not detailed enough to provoke concern. The action between them is also not clear enough to make its point in the short time during which a reader decides to read or flip the page.



WILD CAMEL HUNT IN TIBET

All my life I'd wanted to shoot a live camel. It wasn't until the Chinese warlord started chasing us across Tibet that I realized I'd passed the last camel in the Dashi-Gama's refuse train.

BY FRED MYER BURGESS
AND
DOBBY RAYSON
Illustrated by Glenn Cook

Just though you see whitened lines and I've never
I would wonder. It came down to a picture you took in
1931, J. W. G. (1931) Boudle and I were in the mountains
of southern Mongolia after the night. The American said
story of him, trained camels we found Mongol hunters
all of white regions far to the west, where the snow
began was to be found and the white-collared Himalayas
low and the middle of wild pastures and wild camel.
"Yes," I said, "you and I haven't seen camels even that
in the eastern houses. I've got the three wild camels
I used to have back home in California, when were the
hunting to see a wild camel. I'd like to see a wild camel!"
That was an Englishman, that evening in the old post
and get the live produce of it (I had. He'd been one
to see the morning after the great Wall of China. I was
not disappointed at 10:30, and the U.S. to capture
camels into the service for the British Army or the
British Company, and the man there to look the paper. He's
seen one of the leading businessmen of Wellington, New
Zealand. He said, "see the picture had placed on me
through English writers and books."

"Where do you live?"
The fat man of his is a wild place. The region was in
the time the early years of the century. He's been, and
for a certain combination of circumstances it has remained
as in the present time. (Continued on page 82)

It was 10:30 in the morning, and the others of the shot
and the landscape were being seen across the mountains.



Another high reader-interest, our surveys tell us, is the historical story. And among these we have learned Civil War stories rate high. Here is an illustration from a Civil War story in the current September issue of True.



The Quack With The Death-Ray Con

Sergeant Shreaver was determined to be an officer, a gentleman and a doctor—
if he had to hoodwink the entire British Army in the process

By A. I. SCHUTZER

On an autumn afternoon late in 1914, a musty-haired, blue-eyed, compactly built little man walked into one of the many recruiting offices that had been established in London after the outbreak of World War I.

"I am Dr. James Shreaver," he announced gravely to the sergeant sitting behind the desk, "and I wish to see the officer in charge."

James James, dressed in a dark suit of conservative cut with a bowler on his head and a medical's small black bag in his hand, looked like something but what he actually was. And before the British Army, British Medical Corps, and British Intelligence found out what James Shreaver actually was, they had carried six different kinds of ray-ray out in the face.

For the record, James James invented the first portable X-ray machine, the first good safety flashlight, the first radio-telegraph before the world had even been thought of. He ran only invented these, but he passed to reports that they were devices which would help win the war. There was, indeed, only one thing wrong with all three. Namely, James was too sharp a lad to let the brass know that it was.

In fact, before Shreaver collided head-on with a more unusual medical order, he had done a complete man job on the British High Command, was its commander-in-chief, Douglas Haig, galloping billions across Europe to attend the funeral of a rabbin, and deliver the famous speech, containing warnings to the British Army, to the banks—the eighth month.

"Just a moment, sir," the recruiting sergeant began—and was interrupted by a knocking cough from deep in his chest.

"Dr. Shreaver would see you immediately." He checked respectfully, opened his black bag, and took out a tongue depressor. Then he proceeded to examine the sergeant's chest and take his pulse, while thumping his back for good measure.

"Back on there," the good man said, and passed half a dozen pink bandages into the sergeant's hand. "Here, every three hours."

In a few minutes the doctor, who'd as he by the general, pill-popping sergeant, was charmed with the recruiting office.

"My purpose in coming," Shreaver announced gravely, his chest swelling like that of a pumpkin piggon, "is to apply for a commission in the Royal Army Medical Corps on the basis of my research's data used."

With a delighted smile the officer gazed up at his application form, and was over filling them out under the direction of the pound parson. He was 28 years old, Shreaver said. He had been born in Scotland and educated in America.

"At what school did you take your medical training, sir?" the officer asked.

Shreaver hesitated momentarily, stammered for perhaps the only time in his remarkable career. A man can't think of everything, and he had neglected to provide himself with a precise recollection of training at a medical school.

But Dr. James was [Continued on page 56]

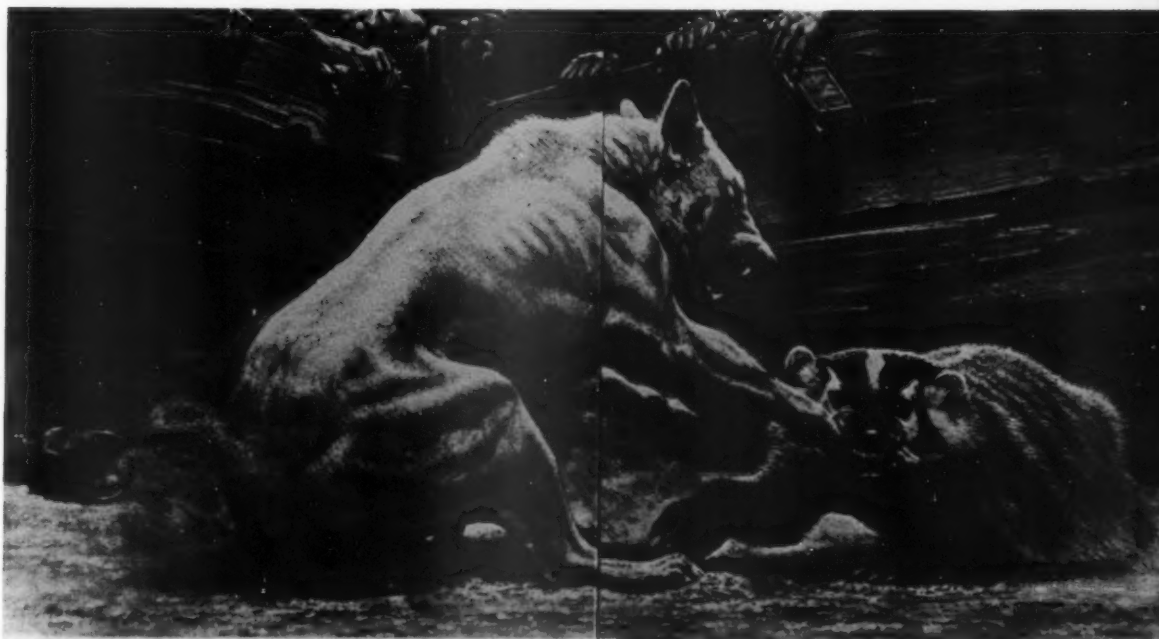
Illustrated by ALEX BIRGE

As the medical search watched, Shreaver slipped a catch and entered his "Inventor's Definition."

To permit the illustration to operate at full power, at True we keep layout simple. We do not want the layout to call attention to itself and thus compete with the readership-building illustration for reader attention. After the picture the headline is the big readership builder. The layout, to let both illustration and headline carry the freight, must be unobtrusive. Research did not tell us to make simple layouts, much less how to make them. Our layout policy is our creative department's interpretation of how best to let the picture sell the story.

tell
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Here is an illustration with climactic action, the kind of action about to reach a dramatic conclusion. If you care at all about animal stories, and a great many True readers do, you want to know the outcome of this battle. Research has shown that 95% read the stories to "find out what happened" in the picture. Not how the situation came about, but what was its outcome. With this in mind it is important that the illustration be provocative but not a give-away. This picture scored a very good 70 seen-noted and although it dropped 18 points to a 52 for "read some" this is also a good scoring.



The spectators had heard before what they heard then—guffawing and cackling of brass.

Illustrated by C. H. Shannon, Jr.

"Here! It was a 'Four men's oil ball'—something you don't see much more."

"I guess we know the rules!" Cloud said. "In the death unless one handler calls it quits," Bush said calmly.

"Right," Frankly SHANNON was waggled by the men who had stepped into the arena earlier, "two miles, or a full hour ahead of the heavy for the Prevention of Cruelty to Animals," as Bernie now described it. The SPCA was branding the badge and dog-fighting men were that Texas Rangers were branding their badges. Everything was on the fly.

In the gathering dusk night was Rodgers, in person. He was playing a card showdown on Monte.

A huge Irishman named Pat McCreach had been agreed on as pit judge. Everything was ready. The horses were released. The fight was on.

All came to the same collar stopped. The pit ball, a silent fighter, was a little pointed as Monte, on old hand at the bloody game, advanced a short distance, then returned himself out on the ground like a chess man, keeping his head, the pointed head up ready to circle in any direction almost like a cat's neck.

The pit ball had never seen anything like this "walking

ring" before. But he knew he wasn't just down in that pit for love and affection, so he lunged in and grabbed the odd looking creature by the back of the neck, figuring he would shake it half off, then drop it to pieces on his knees.

The ball was in for a surprise. In the first place, he couldn't hit the hodge; it was heavier than he looked. In the second place, he had nothing in his mouth but a wad of fat and bone, duck hole. In the third place, he realized this queer-looking creature had virtually turned around inside his hole and had got a grip on his jaw. The hodge clamped down, using the special ball and set his bulging de-vice in his jaws. Then the "fighting deer man" lunged on,

ending the holding at his own favorite fighting snarl.

The ball jerked until he broke free, losing a chunk of flesh off his jaw in the process. Then the ball grabbed again, and came over to get his mouth stuffed full of fat and hide. The hodge began fighting like his cornerkick. Monte the wrestler. The Irish animal began trying different holds, coming about for his specialty, a neck-hold.

"The hodge's getting wise," one spectator said. "I'm handicapped worse on him."

"Called" said a hanker of Monte. Monte gas hods on shoulder, on side, on back of neck. All were ripped out, banging. (Continued on page 70)



Disaster was the fate of the double-crossed dirigible

instruments. The ship was crossing at approximately 300 feet and falling at the rate of two feet a second. By all principles of navigation, she should have been rising, for her barometer gas cells were full and the inclinometer indicated the nose pointing skyward eight degrees. Under the circumstances, there was only one order a dirigible commander could give:

"All engines, full speed ahead!"

The *Foelix* picked up speed with a surge that almost threw the officers and men in the pilot cabin off their feet. "By heavens!" ordered Nobile, and the barometer showed still more, soaring to nearly between 16 and 19 degrees of inclination. But the dirigible continued to lose altitude with frightening rapidity.

"She's still losing, General," reported Naval Commander Edgar Zapp, who was personally handling the clewline wheel in the tower.

"Abandon!" Nobile yelled in the forenoon rigging. "Run aft and check the stern valves." One cause of the crash of the ship seemed to be that gas was escaping somewhere afloat, possibly when condensed moisture had frozen and passed an escape valve open.

"I can see the ice pack now," though his words were calm, Dr. Finn Malinow, meteorologist and navigator, clutched the dirigible's directional steering wheel with white-knuckled fingers, vainly attempting to ease the *Foelix* away from what he hoped was nothing more than a localized downdraft of air currents.

Nobile peered grimly below. Though the snow he could also make out the white expanse of arctic ice. Rather than having the sensation of falling, he seemed to feel that the ice was rising upward toward him, as though lifted by a gigantic tidal surge in the deep sea beneath it. Above with resignation he accepted the fact pronounced on page 100.

Illustrated by TOM LOVELL.

The fender's bolts soon had begun to stir the crash, leaving a mass of debris and tame men stranded on the ice.

Among the preferences of True readers, said the surveys, are seriousness, exactness of detail. This illustration of dirigible disaster is in the August 1959 issue, for which Starch scores were not available as this article was prepared. But the illustration has all the ingredients of a winner. Certainly it is serious. It is grim. Detail is minutely exact. In many stories when illustrations of this kind are used the artist not only works from detailed photographic scrap but will get blueprints of the craft being shown. But above all, the situation is provocative. Something is about to happen, but you don't know what. You know what did happen. There was an accident. But it is in the frozen north. Did the men survive? How? Or why not? This is a classic example of teasing the reader in. Studies have shown that the biggest single readership builder, other than perhaps a subject in which there is at the moment extraordinary interest, is the illustration. Of the physical elements the illustration is a greater force than the headline, than overall layout or design. For this reason, when a story has a low seen-noted, the illustration must bear a large share of the blame.

SOUTH

All Footwear by Bassett & Deegan and Special by Cannon Mfg. Co.



The Southern college men are having a private game that rages that early dinner for a heavy formal dinner. The Hart Schaffner & Marx towels in single-breasted and double-breasted (300), the shirt is a plaid from of New Haven (38, 39). Black tie and conventional are a Ben Pollock set (52) and the Shickels cuff links and studs are made of pearl (53). Footwear shoes are Hushion L. J. (54). The man in the background, McFarlane Blumenthal (55) is all we see as an editorial date in a Hart Schaffner & Marx lampblack Even-Round suit (57). Coat of New Haven hat top his outfit. Half set of the door to such a previous sport, the third man is half seen a London Top watch coat (58) wears a Hart Schaffner & Marx Black-tie jacket (54) and slacks (52). The shirt is a coat of New Haven going home (57) with a River tie under a Foxconnolly pullover (56, 58). The hat is a Round (51). The studious fellow is ready for the luncheon in a London of Philadelphia blazer (51). Footwear slacks (51). Greenhall such belt from of New Haven shirt (55) and River tie. The knitted socks are Footlock (52) and the socks are Poplar heavy-weight spun cotton (51).

WEST



Everything stops in this room when the very next one. The book borrower at left has on an infatuated Michael Stern (5), Fred Gray Russell suit (57); Everedman-Brookfield (Chapel) button-down shirt (55) and an Everell Co. (Canton) topographic set (52, 26). His socks are Phoenix's solid diction (51) and his shoes are remember Verdin's (51). Just back from the game and looking out a Everett under, the man in center has on a Louis-Fabulous (Crest) jacket (57, 58) and a pair of Hirschberg & Co. (Hornell) (Crest) Russell slacks (52). His shirt is a Foxconnolly (Chapel) button-down (51) and the topographic set is an Everell (52, 26). The word angles are Brighton (52, 53) and his belt is Northtown (51). One for long things, the formal dinner has on an also tropical weight, midlength blue (Crest) (58); a Manhattan soft (Crest) dress shirt (55, 56). The hat tie is Everett (51, 58), the Mark (Crest) button are Northtown (52, 53) and dress socks are Phoenix (51). Refusing after a tough day at class, the man at right has on Hirschberg (Crest) (Crest) slacks (51, 57). Footlock (Crest) wool shirt (51, 58); a Hushion, saddle-leather belt (51, 58) and a McFarlane water resistant, cotton-cloth (Crest) jacket (51) with a full-sized gun pocket. The shoes are Spalding "Heavy" boots (51, 58) and the cotton angles are Hushion (51, 26).

Often there is a great gap between the seen-noted and read-some scores. In such cases, although the picture may do a good job of stopping readers, it may fail to pull them in. Lack of provocativeness in the illustration, as noted above, may be one reason for such failure. Another may be the specificness of the subject. Not every story is expected to score high. The editor balances the editorial fare of the magazine to appeal a wide variety of minority as well as majority interests. In this case the subject was back to college clothes, obviously out of the range of direct interest of many readers. The illustrations nevertheless pulled a 49 seen-noted for the story but read-some fell to 26 and read most to 13.



Studies show that to get the attention of a high percentage of readers a picture must have strong emotional appeal. To convert most of its lookers into readers of the story the picture must present an intriguing but unsolved situation. The potential reader must be made to want to find out what happened following the action illustrated. This picture (from True magazine, as are all the pictures in this article) had a Starch Seen-noted score of 53 and a read-some of 43. This is a below average score. Its failure to pull in a greater percentage of readers is due to the low emotional tone and the self-contained situation which does not provoke great interest in what happens next.

The art direction follows the same pattern. Most of the illustrations are of a serious nature, as well as being provocative and emotional. Their treatment leans heavily on the realistic, accurate portrayal of carefully researched incidents and objects. The illustration has to have a strong feeling of believability as well as visual impact so that the reader can feel free to use the picture as visual proof of the incident in the story. The direct presentation is further strengthened by simple layouts and text blocks. Tricks and superficial effects are eliminated. The surveys did not tell us what to do, but it gave us a picture of about who our reader is and how he reacts to visual as well as verbal stimulus.

Surveys have also proved, both to advertisers and art directors, that the buying public depends a great deal on emotions as a motivating force to guide buying impulse. Hence the soap manufacturer sells the delicate scent and not the cleansing properties of the soap, or the sizzle in a steak and not the size or quality of the meat, body design and emotional gimmicks in a car and not the nuts and bolts efficiency of the motor. The same general principle applies to stories and art work done for general readership. No matter how technical a story or a piece of art is, it must also have an emotional impact or it becomes sterile of any pulling power. As survey analyst Mark Weisman once said, a picture can have a high noted and still get low readership, but it cannot have a low noted and get high readership. A picture can have strong attraction to itself only, and not pull the reader into the story, but a poor unattractive picture cannot hope to get a high readership for its story. For example, a picture can have a 75% noted and can still possibly get only 15% readership, but you cannot have a 30% noted and get a 50% readership.

Mr. Carl Gisler, our research director, carries on a continuing research program, not only to help the magazine's course, but also to help the advertisers know their markets better.

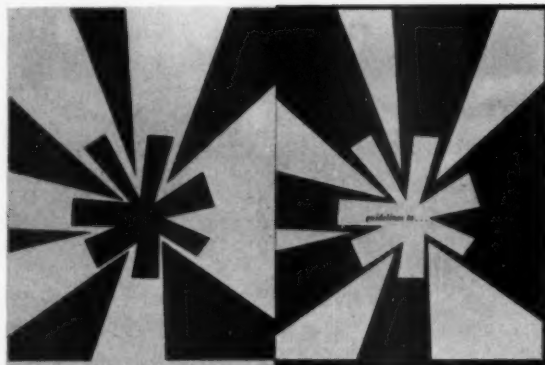
As a result of the creative departments applying the information provided by the research group, in department or features where we had a 53% noted we now have a 69%, and "45% read some" stories now are as high as 65%. Circulation also responded, having grown from around 400,000 in 1944 to over 2,300,000 at present.

HOW TRUE MAGAZINE COORDINATES

ART/RESEARCH TO BOOST READERSHIP



1)



2)



3)



4)

ROCHESTER SEEKS TOGETHERNESS FOR 1960

With their 1959 show barely behind them, Rochester's ADs are announcing plans for next year. Outgoing president Dan Marciano reports plans to present ADC awards to a Rochester industry, a local writer, and a local printing firm . . . to the industry for furthering the creative art, to an outstanding writer in any field, and to the printer for excellence in typography and platemaking.

The club's 1959 show consisted of 105 pieces chosen from 400+ entries. Judges were William Binzen, AD, Ogilvy, Benson & Mather, Maison Clarke, AD, Young & Rubicam, and Dr. Peter Piening, professor of advertising art at Syracuse University and former Fortune AD. Representative pieces from the show are illustrated here.

The show ran at Rochester's Memorial Art Gallery for two weeks, was reviewed in the Sunday Democrat and Chronicle and covered on film by both local TV stations. Radio stations used public service during the show's run to help call public attention to it.



5)



6)



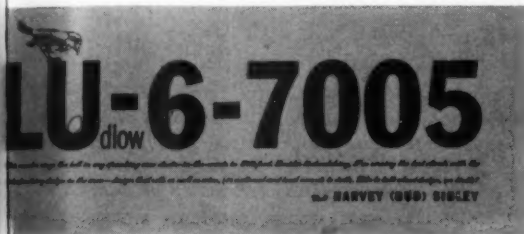
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8)

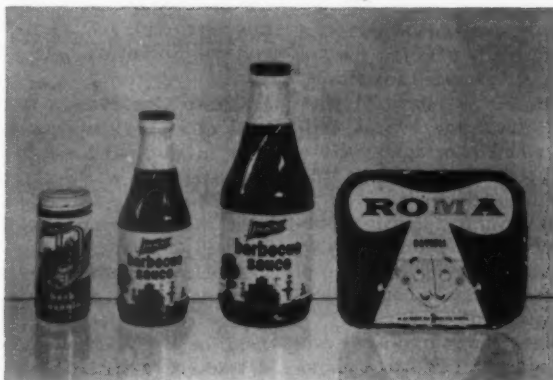


10)



9)

- 1) Small ads, gold award
AD, design: Harvey Sibley
Agency: Hutchins Adv. Co.
Client: Bausch Opticians
- 2) Gold award
Design: Don Smith, Harry Bliss
Printer: Smith Hart Printing Corp.
Client: Council of Social Agencies
- 3) AD, art: Harry Bliss
Printer: Smith Hart Printing Co.
Client: Eastman Kodak Co.
- 4) AD: Don Buckler, Fred Hellenberg
Design, art: Don Buckler
Agency: The Rumrill Co., Inc.
Client: Stromberg-Carlson
- 5) AD, design: William Buckett
Printer: Case-Hoyt Corp.
Client: Hammermill Corp.
- 6) AD: Harvey Sibley
Client: Alling & Cory
- 7) AD: Don Buckler, Chad Hickey
Design: Don Buckler
Photo: Len Rosenberg
Agency: The Rumrill Co., Inc.
Client: Goulds Pumps
- 8) Direct mail, gold award
AD, design: Ben Peters
Agency: Hutchins Adv. Co.
Client: Grafex Inc.
- 9) Direct mail, gold award
AD, client: Harvey Sibley
- 10) AD, art: Ron Ketchum
Client: R. T. French Co.
- 11) AD, art: Ron Ketchum
Client: R. T. French Co. & Roma
- 12) Silver medal
AD, design: Don Smith
Art: Don Smith, Harry Bliss
Printer: Smith Hart Printing Co.
Client: Rochester ADC



11)



12)

REPRODUCTION RIGHTS

14 recommendations towards standardized nomenclature by Roy Pinney

One problem affecting the relationship between Art Directors and Photographers has been the value of reproduction rights which are hazily defined. Since the value of a photograph is dependent on its use, clarification is important.

The following recommendations towards standardizing practices of the use of photographs for editorial, advertising, and other purposes is submitted with the hope that they may benefit both Art Directors and Photographers. However, these are tentative definitions, and further suggestions are invited.

1. PHOTOGRAPH: A print, engraving, photograph, negative, color transparency or any illustration capable of being reproduced, whether taken by a photographer, copied, photographed, or created.

2. PHOTOGRAPHER: One who owns or controls the reproduction rights to a photograph.

3. PURCHASER: One who seeks to obtain the use of or any reproduction rights to a photograph.

4. ALL RIGHTS: The permanent transfer of all right, title, and interest in and to a photograph by the photographer to the purchaser of such rights, with the guarantee by the photographer that no duplicate photograph will be offered for sale or rental to any other person during this period.

5. FIRST REPRODUCTION RIGHTS: The release of a photograph by the photographer for a specified period of time but not more than one year, to the purchaser at a premium reproduction fee for the privilege of being the first to use the photograph. First reproduction rights

do not involve transfer of permanent ownership of the photograph to the purchaser. After the purchaser shall have exercised his right to use the photograph, the photographer may offer second reproduction rights to others. If not used within the specified period of time, first reproduction rights are automatically forfeited.

6. SECOND REPRODUCTION RIGHTS: The release of a photograph by the photographer to any purchasers subsequent to the expiration of the option period to exercise the right to be the first to reproduce the photograph, or the exercised right to so reproduce.

7. EXCLUSIVE RIGHTS: The exclusive use of a photograph offered by the photographer to the purchaser in a specified field for a specified period of time.

8. SINGLE REPRODUCTION RIGHTS: Rights to a photograph offered by the photographer to the purchaser for one-time or single reproduction only, in one publication or media or for the specified and agreed upon purpose, and within a specified period of time. Use of the same photograph on the cover and in the inner pages of the publication constitutes more than one-time reproduction and shall be subject to a fee for each such reproduction of the photograph in the same publication.

9. COUNTRY RIGHTS: The sale of a photograph by the photographer to the purchaser for any of the reproduction rights indicated only for use in that particular country.

10. LANGUAGE RIGHTS: The sale of a photograph by the photographer to the pur-

chaser for use in a particular book, publication or periodical which is printed in a particular language whether in the United States of America or abroad.

11. FIRST NORTH AMERICAN RIGHTS: The release of a photograph by the photographer to the purchaser for sole or syndicated use, in a newspaper or magazine within a specified period of time.

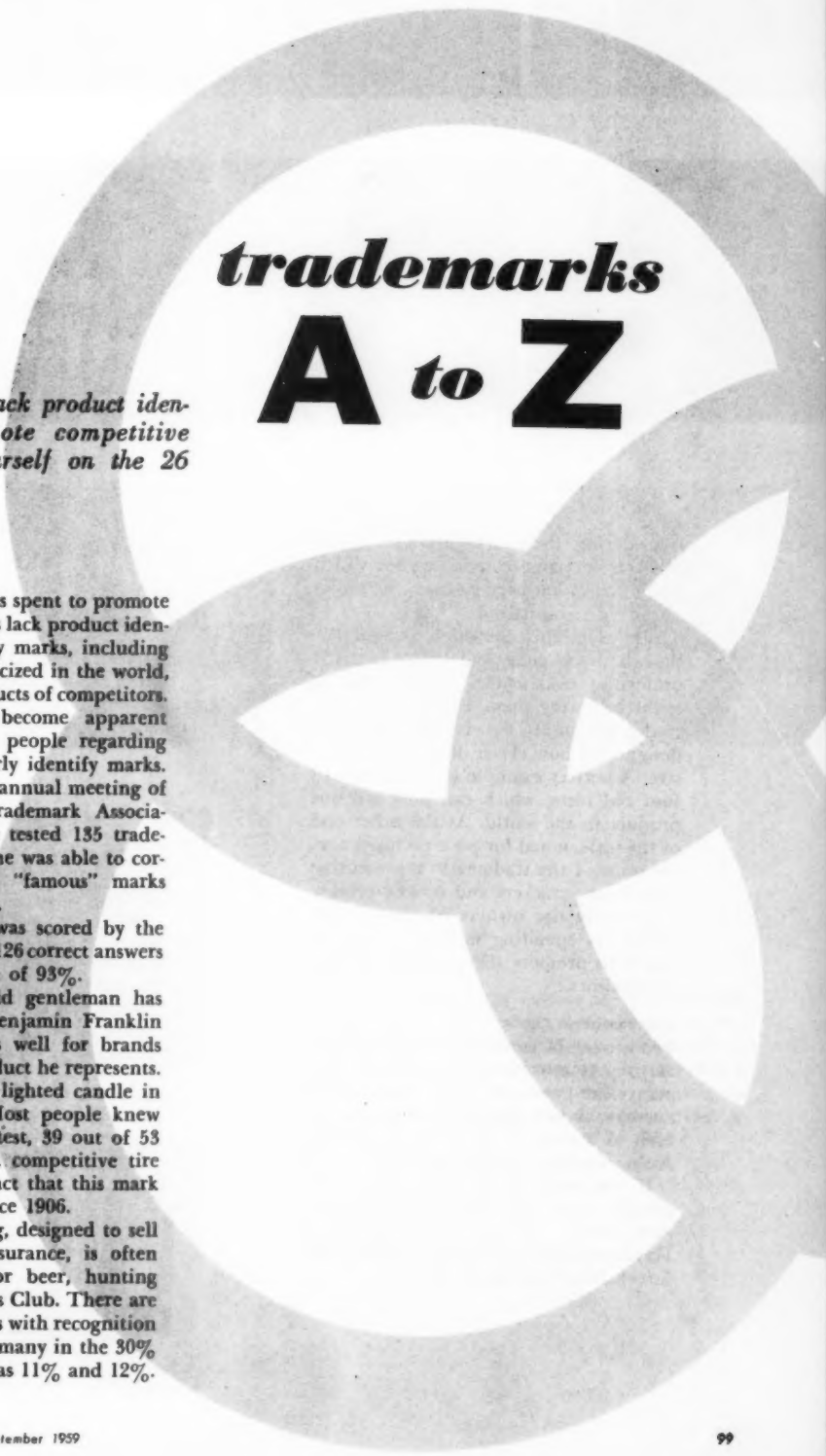
12. SERIAL RIGHTS: *First serial rights:* The reproduction of a photograph in a newspaper or magazine prior to book reproduction.

Second serial rights: The reproduction of a photograph subsequent to book reproduction, either in newspapers or magazines.

13. PERIODICAL RIGHTS: Released, on rental basis only, and in accordance with terms and conditions of submission, for one-time reproduction only in one issue of one publication only: (Fill in name of publication and date of issue.)

14. BOOK RIGHTS: Released, on rental basis only, and in accordance with terms and conditions of submission. License to reproduce above-described photograph(s) is granted for first United States edition only of the book entitled:

by _____ and separate fee must be paid for each subsequent edition, revised edition, foreign edition and/or foreign-language edition of the aforesaid book containing (any of) the above-described photographs. No license is granted to reproduce the above-described photograph(s) in United States or foreign newspapers or magazines without additional payment for such use.



trademarks **A to Z**

most trademarks lack product identity, many promote competitive products; test yourself on the 26 marks shown

Hoyt Howard

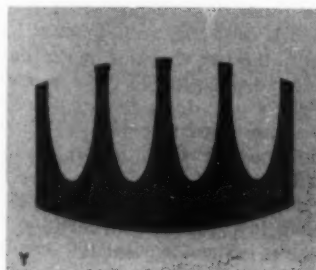
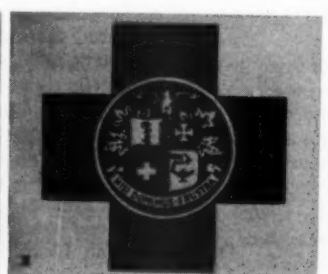
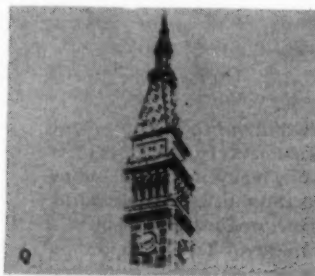
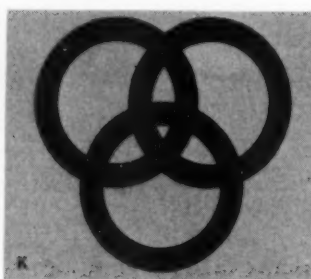
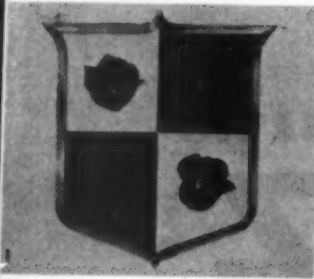
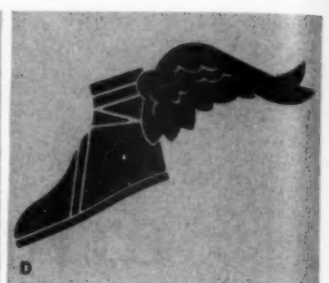
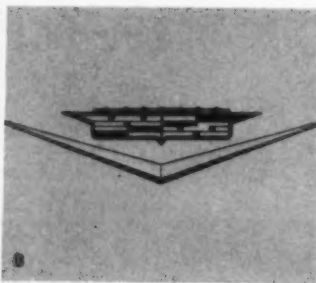
In spite of the millions spent to promote them, most trademarks lack product identity. Worse still, many marks, including some of the best-publicized in the world, actually promote products of competitors.

These facts have become apparent after years of testing people regarding their ability to properly identify marks. Recently, at the 82nd annual meeting of the United States Trademark Association, for example, we tested 135 trademark pros and only one was able to correctly identify all 26 "famous" marks shown on these pages.

Top identification was scored by the Heinz "57" mark with 126 correct answers and a recognition rate of 93%.

The bust of the old gentleman has been confused with Benjamin Franklin and Noah Webster as well for brands competitive to the product he represents. The small boy with a lighted candle in his hand sells tires. Most people knew that. But in a recent test, 39 out of 53 related this mark to a competitive tire company despite the fact that this mark has been sponsored since 1906.

The picture of a stag, designed to sell a famous name in insurance, is often identified with rum or beer, hunting equipment and the Elks Club. There are many instances of marks with recognition rates of less than 40%, many in the 30% range and some as low as 11% and 12%.



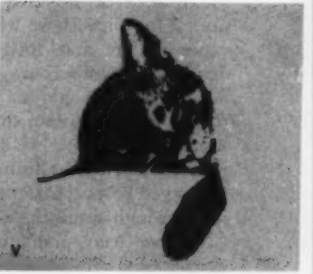
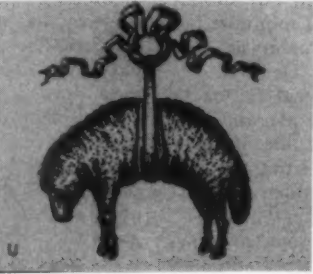
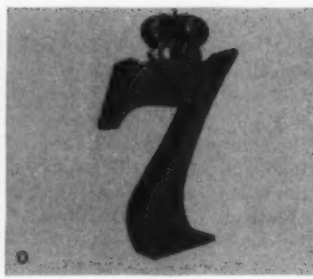
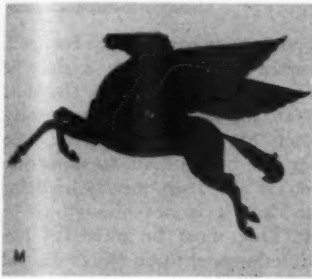
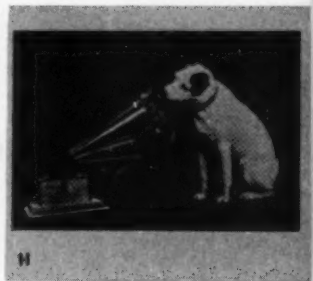
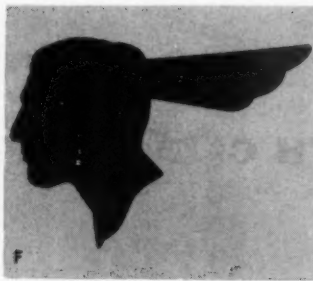
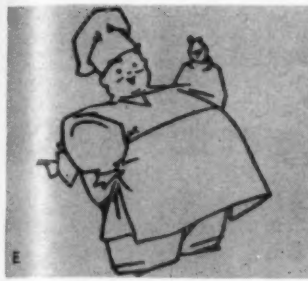
Considering these are marks of years' standing for large companies, for which much money has been poured, the recognition rate is appalling.

Why does this condition persist? Although much time and effort is spent protecting trademarks, not enough is spent in testing them. Exclusiveness is a trademark must. No matter how well designed or how clever, it must be exclusive. A perfect example is the picture of four red roses, which can only sell one product in the world. At the other end of the scale, noted for poor exclusiveness, are some of the trademarks representing cake flours, crackers and cooked cereals. Apparently the owners of these trademarks are spending millions of dollars yearly to promote the products of their competitors.

play the game...

You too can be a trademark expert. Well, maybe. At any rate, test yourself. How many can you identify? The correct answers, as well the recognition rate for each as scored in the U.S. Trademark Ass'n. meeting, are on page 101.

If you want to play this game with friends, write the author at Persuasive Arts Center (of which he and Mitch Havemeyer are the founders), 210 E. 39th Street, New York 16, N. Y.



ANSWERS TO HOYT HOWARD'S TRADEMARK GAME

A (Old) Dutch Cleanser (86%), **B** Cadillac (87%), **C** Morton Salt (78%), **D** Goodyear (45%), **E** Sunshine Biscuits - Krispy Crackers (12%), **F** Pontiac (88%), **G** Old Granddaddy Bourbon (35%), **H** RCA Victor (91%), **I** Four Roses Whiskey (83%), **J** Johnnie Walker Scotch (82%), **K** Ballantine's Scotch Whiskey (43%), **L** Campbell's Soups (43%), **M** Socany Mobil-Mobilgas (74%), **N** Borden's Milk Products (90%), **O** Seagrams 7 (11%), **P** Heinz (93%), **Q** Metro-Crown Whiskey (84%), **R** Hartford A. & I. Insurance (30%), **S** Fish Ties (57%), **T** Cream of Wheat (52%), **U** Brooks Brothers (34%), **V** Chesapeake & Ohio Railway (62%), **W** Aunt Jemima Pancake Flour (91%), **X** Blue Cross-Associated Hospital Service (53%), **Y** Frigidaire

Figures in parentheses represent recognition rate in recent test.

UP TO OUR EARS WITH CLEVERNESS



By Edwin H. White, Art Director, The Atlantic Refining Co.

Art is interesting and complex. We who work in the field are among the chosen few. Our work and hobby are one and the same.

It has been said, "The bourgeois artist who retains his integrity is the only really happy man in the world. He is unable to envy anyone because no one has anything he can use that is not his already."

More recently, there have been artists among us who would give the lie to the importance of integrity in our profession. There are those who minimize the value of art and foist upon us only design and symbolism.

This is a dangerous road for us to travel. It presupposes that Mr. and Mrs. Average Consumer is capable of interpretation of symbolic material and will be moved to purchase products and services through osmosis.

I have seen many of our printing, typographic and art shows. Frankly, they disturb me, not as an artist but as one in the graphic arts. I cry out, not at the accomplishments of the artists but at the work of selection committees and judges. They do not display the best that all would-be exhibitors have to offer.

These shows are not typical of our work. The artist's inability to decide what is typical and acceptable in selling harms our profession. Our art directors shows have deteriorated into a fiasco of atypical advertising art.

So atypical are the shows that they have taken on an aspect of a modern fairyland, a fantasy of the artists' imagination. While it is true that the art shown has been used commercially, many of the pieces are slanted to a limited audience. Many are self-advertisements of the artist-designer.

Flip the pages of the magazines you read at home. Browse your daily newspapers and the promotional literature that comes in the mail. Cull the pages of the magazines your wife reads. You probably run the gamut from news periodicals to woman's fashion and home improvement magazines. You will

find very little in all these that resemble commercial art show selections.

Across my desk at work pass some 15 to 20 magazines monthly, mostly trade periodicals, and countless pieces of direct mail and other publications. What I gather in from all sources confirms that aside from very pointed or slanted pieces of literature, little crosses my path that our graphic arts shows of today consider typical.

I respect the desires of paper houses to show off their stock, decorated with modern design, striking color, exotic textures. They sell a product whose customers are artists. This is typical slanting. More power to them. But their advertising problem is not typical, not representative of the big budget mass market material that is our greatest concern. As long as artists sit in judgment on their own work, as long as they will gather in circles and glean from each other answers they like to hear, just so long will the artist find himself a member of the minority party in the graphic arts business. Artists have long been relegated to a secondary position in the business world and for too long the artist has insisted on closing all windows and doors about himself for fear he may be influenced by business-like thinking.

What thoughts permeate the sales-minded business man who ventures into the realm of a modern commercial art show? Can costs mean nothing to him? Does it not frighten him to see expensive papers, die-cuts, impressionism, unreadable typography, atypical advertising? These would be wonderful things for him to see if there would be contrast at the shows. The spice of the exotic would have a tang if the main dish were typical down-the-road forms of advertising. But therein lies the thing that bugs me.

For through accident or design we relegate the illustrator to the equivalent of the hack artist. The man who designs a page of typography in classic and readable form is considered square. The photographer who finds beauty in life

as you and I see it every day is cornball.

The artist's greatest fear is that he may do something as someone else does it. And so he reaches for the exotic. How often have we desired to be on the other side of the road, to show ourselves off for all to see, merely by being different? But it is not enough to be different. One must be objective too. To be different and to be objective, that is the trick! We must sell the product. We must create human interest. And human interest comes from all walks of life.

Artists must learn to walk, not in fear, but rather to take courage from their heritage. For the artist has always been, and will continue to be, the visual image maker for all mankind. From his thoughts and his interpretations come the stage settings upon which each person envisions himself in relation to the plot that he reads. Whether it be the plot of a magazine article, an advertisement, or a book jacket, the viewer instinctively considers himself part of the picture.

And so, in deference to the multiple problems of satisfying the client, the many audiences to be reached, the various products to be sold, there will always be various and sundry kinds of advertising. Hence there should be a variety of interest at the art directors' and printers' shows. If not it is not an honest appraisal of what is typical in advertising art and printing.

Probably worst is that a general apathy has settled over the entire artist-art director field. This apathy has permeated our art schools too.

Go to an advertising essentials show or a point of purchase show. There you will see a factual run down of what clients spend millions of dollars for each year. Here, too, is beautiful artwork, realistic and otherwise; lettering, brilliance of color, figure work, line drawing, wash, oil, tempera, motion, commercial and exotic.

This is true in New York, Philadelphia
(continued on page 120)

SPRING SPORTS

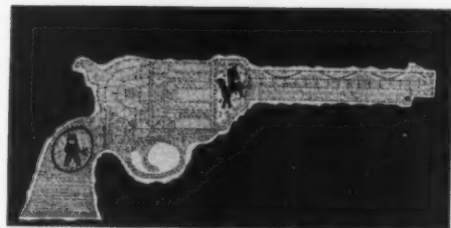
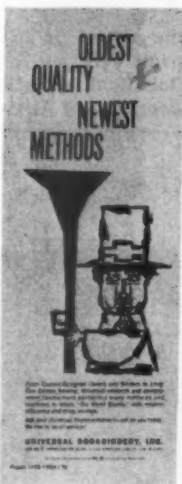
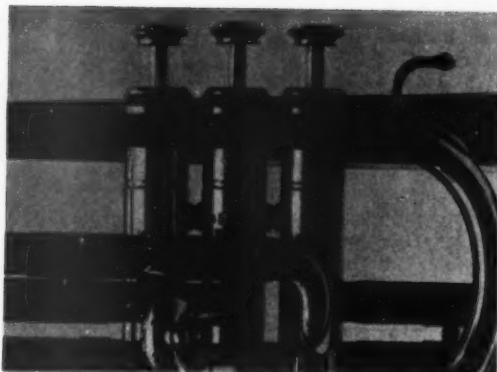


UPCOMING ARTIST/DESIGNER

Don Kapp is California born (24 years ago) and schooled (UCLA). Commercially he's off to a fast start with award winning work in the 14th Annual Western Exhibition of Advertising and Editorial Art and in the 1959 Type Directors Club exhibition.

In his three years of freelancing he's done work for Capitol Records, Dot Records, Consolidated Electro-Dynamics, Donald Warren Engineering Co., and UCLA among others. His designed pieces range from typographic pieces to pieces with simple illustration elements to dramatic use of photography.

Some of his illustration is heavy line but his most intriguing work is very delicate and fine, sort of line illustration with an embroidery look.




In Chicago

Ernest Turner named creative director, C-M

A past president of the Art Directors' Clubs of Los Angeles and Minneapolis, Ernest W. Turner has been appointed creative director of Campbell-Mithun, Chicago. Turner has been creative director for the Minneapolis office since 1957, and vp and director. Before joining C-M 1950, Turner was a partner in Taylor & Turner art studio, LA. Earlier he was head AD of BBDO, LA.

the **GuidEdge** for precise work
the **NORedge** for close work -- *best ad*
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH  **CHILD** Chicago, Ill.



J. Walter Thompson ADs hold fine arts show

the group held an exhibition of their work in the agency's art department. Participants were, left to right back row, Ben Covert, Hal Smiley, Bob Taylor, Bill Silet, Bob Bonk, Charles McCarty. Front row, Bill Loarie, Fred Boulton, Bob Dohn, Bentley, and Al Palmer.

Last fall nine ADs and one AE at JWT Chicago organized a fine arts painting class with avant garde painter Claude Bentley as instructor. This fall, August,

Kling-Bielefeld merger

Kling-Bielefeld Studios, Inc. has been formed at 601 N. Fairbanks Ct., the Kling studio building, with American Typesetting Corp. president Robert J. Snyder as president. Snyder, principal stockholder of the new company, joined Bielefeld as stockholder and executive Jan. 1, 1959. No joint ownership of the typesetting and art photography studio companies is "involved or contemplated", Snyder announced. K-E billings are estimated at more than \$2 million annually. Their staff is about 150.

Herbert Bielefeld was named secretary and Frank Sobotka treasurer. Sobotka is treasurer and a director of American Typesetting. Kling president Robert Eirinberg becomes a director and chairman of the company. Other directors are Snyder, Sobotka, attorney Jacob Logan Fox, Jr., and Munroe Milavetz, Kling's director of layout services.

Bielefeld vp Morris Segal is executive vp of K-E. Kling vps Sy Rose and A. A. Kochendorfer are respectively, senior vp and vp.

Chicago dips

Lewis Hellwig was named head AD at EWR&R. He's been with the agency for seven years. EWR&R appointed copy

THE FINISHING TOUCH

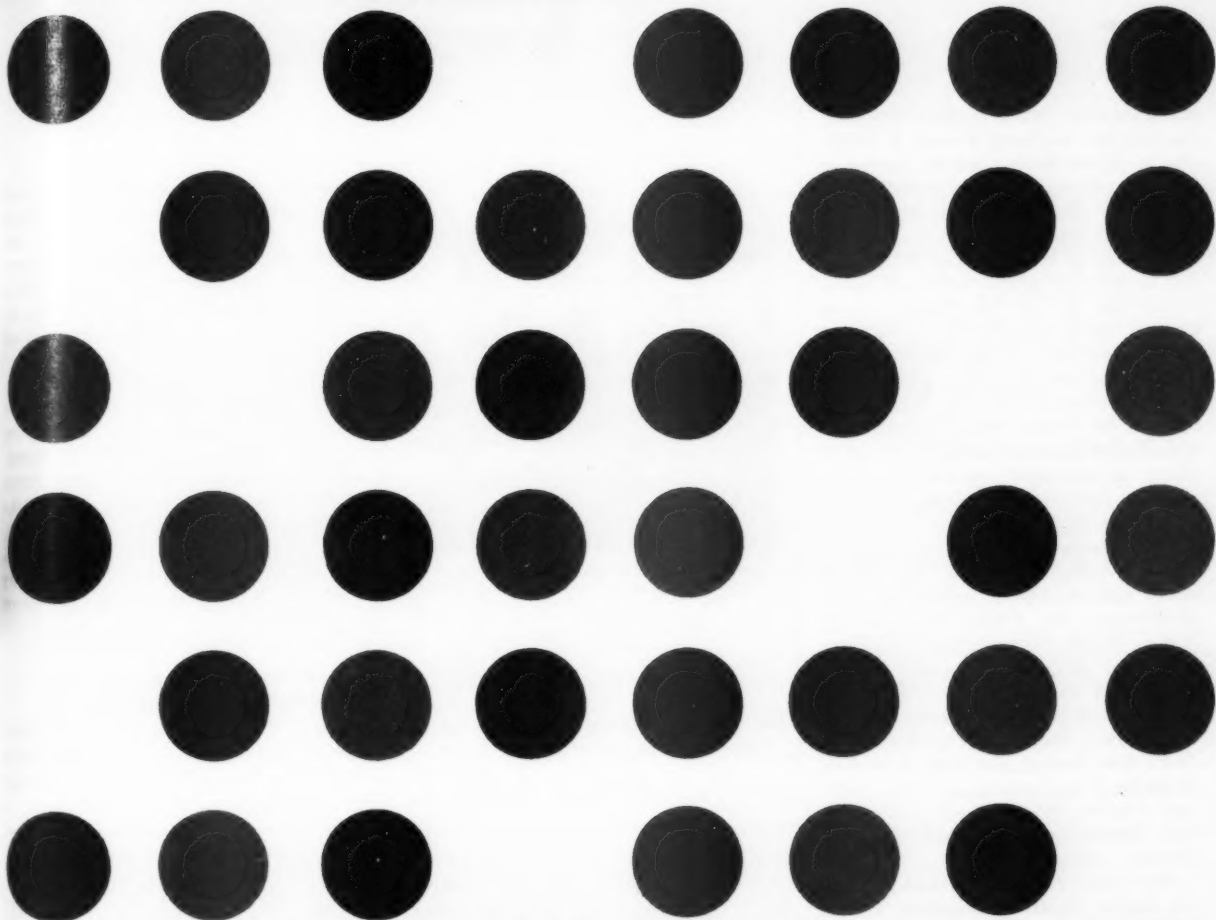


Good typography rounds out the quality of an ad or promotion piece. It helps register the message with readers, creates a desire to act or buy. **SERVICE** Typographers assures you of this basic quality through superior typesetting. Be sure your next type job gets the "finishing touch" ... call **SERVICE**

"where typesetting is still an art"

SERVICE typographers, inc.

723 S. Wells St., Chicago 7, Ill., **HARRISON 7-8560**



Chicago
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Partici-
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Robert
chair-
rectors
Jacob
lavetz,

ecutive
A. A.
ior vp

AD at
agency
d copy



o'grady | payne, inc.

send for free talent portfolio: 360 north michigan, chicago 1, illinois; randolph 6-9833

(continued)

group superior James G. Beardsley creative director, replacing George F. Drake who is on indefinite leave of absence at his Colorado ranch where he will write. William T. Rooks, EWR&R copywriter, was named copy chief . . .

New vps at William Hart Adler who will serve on the agency's executive committee are AD Arthur Warren, copy director Alidor Belskis, media director John Petrie who is also administrative assistant to the president, public relations director Frank A. Karoly . . . Spencer W. Franc, who resigned from Klau-Van Pietersom-Dunlap, Milwaukee, where he had been vp and exec AD, now an exec vp with Sigman & Associates here . . .

AD Burton J. Winick of Practical Builder magazine created new format which includes liberal use of full color photos and art. Visuals specialist Dr. Arthur Gould, Northwestern University, did prior research on color, layout, typography and style . . . Shows at Artists Guild galleries (tentative dates): Dale Maxey, Sept. 1-15; Elsa Kula, Sept. 16-30; Fred Steffen, Oct. 1-15; Lion's International publication art, Oct. 16-30; and Phoebe Moore, Nov. 1-15. Check with Robert Amft, chairman of the exhibition committee . . .

First major exhibit of Indian art from the entire western hemisphere will be held at Chicago Natural History Museum through Sept. 28 as part of the Festival of the Americas. Over 100 pieces in a variety of mediums which were produced from 8000 B.C. to the present. A catalog by Donald Collier, curator of South American archaeology and ethnology at the museum, will be available. ●

what's new

DULL FLOCK ON METALLIZED SURFACE is new decorative material from Coating Products, Inc., 101 W. Forest Ave., Englewood, N. J. Its Mirro-Brite Mylar has dull finish rayon flock with or without glitter on gleaming metallized surface. Base material is transparent Mylar, a Du Pont polyester film which is metallized, embossed and then laminated to vinyl or other backings.

EMBOSSD LABELS can be made on the spot with Dymo-Mite, a hand embossing machine from Dymo Corp., 2546 10th St., Berkeley, Calif. Company also offers vinyl tapes with or without adhesives, other special tapes, and preprinted tapes.



"John Burnham and George Nakashima" with a table, working on a design for a table. Burnham is seated at the table, Nakashima is standing. The table is a simple, rectangular table with a hexagonal sign on the end. The background shows a studio setting with a window and some equipment.

For industrial development Maxwell —personalities, contrasts Associates' campaign for Bucks County Industrial De-

velopment Corp. contrasts industrial and business advantages with suburban living in Bucks County. Skipping the usual halftones of railroad and port facilities, etc., the campaign presents business and industrial personalities in settings that show off the area's dual atmosphere.

In this ad, U. S. Steel's George Burnham IV watches furniture designer/architect George Nakashima working on a table Burnham has bought. Burnham's Oriental slippers (a requirement in the Nakashima studio) are highlighted, and a hex sign ends copy block. Copy and layout by John and William Maxwell. Jay Garbutt, A.E. Photography by George Faraghan, George Faraghan Studio.

Natl. Electrotpe buys out Philadelphia Electrotpe Co. Founders Raymond Donachy and John Keenan have sold their Philadelphia Electrotpe Co. to National Electrotpe Co., New York.

art materials
now easy to order with this **NEW CATALOG**

FREE

192 pages cover every kind of art supplies . . . colors, brushes, canvas, paper, easels . . . large items, small items . . . everything that any artist needs.

Send for a copy.
It's yours for the asking!

PHILADELPHIA ART SUPPLY CO.
25 So. Eighth Street
Philadelphia 6, Penna.

Everything for the artist including:
drawing supplies • screen process supplies
handmade materials • picture frames



Bach named managing AD and vp at Ayer Replacing Charles T. Coiner who has been appointed executive AD, Robert O. Bach has been named managing AD/vp. Bach, a graduate of the

California School of Fine Arts, joined Ayer Philadelphia in 1946. In 1947 he was put in charge of the Honolulu office, and 1948 he was made supervising AD of the San Francisco office. Transferred to Philadelphia in 1957, he later became associate director of the art department.

Before Ayer, Bach had been an industrial designer at the Golden Gate Exposition, later AD of Columbia Recording Corp. He holds numerous advertising awards and his paintings have been included in several exhibitions. He has taught at the Honolulu School of Fine Arts.

Philadelphia clips

Barol & Israel Advertising added Time Sales Finance Corp. . . . New at Ayer are: tv AD John Walsh, formerly with Cunningham & Walsh, NY; art buyer Dean Straka, vp of the Chicago AD club, transferred here from Chicago

office where he was art supervisor since 1952; layout designer Aaron G. Cohen, Chouinard grad; sketch artist Suzanne Schulze, Philadelphia Museum College of Art grad; Harry S. Wetmore, Chouinard grad.

GEORGE L. CONNELLY

1422 Chestnut Street
Philadelphia, Pa.
LOcust 8-5096

REALISTIC ILLUSTRATIONS

Institutional Fiction
INSTITUTIONAL FICTION

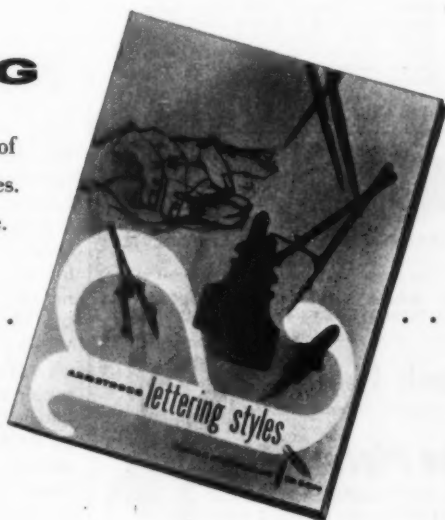
SELL YOURSELF LOCALLY...

Place an ad in
Art Direction's
local news pages

P hoto Lettering

by **ARMSTRONG**

Call or write for a copy of the Armstrong Manual of Lettering styles. Complete fonts of all Filmotype faces. Standard prices, Armstrong Quality and Service.



WALTER T. ARMSTRONG, INC.

35 NORTH TENTH STREET • PHILADELPHIA 7, PENNSYLVANIA

WALNUT 2-2176

West coast clips

Seattle photographer Art Hupy, member of the Seattle AD club, the ASMP and on the 1961 Seattle World's Fair Cultural Arts Board, is publishing a new magazine for the Pacific Northwest. Called "advent," it includes stories about the northwest or by northwest authors. Free lance artists Ted Rand, Irwin Caplan, Mits Katayama and Ted Wada are collaborating. John Daniels is editor, R. K. MacLean, ad mgr. . . . New assistant western AD for Outdoor Advertising Inc. is John M. Norse, from OAI Chicago. He has been a commercial art instructor at the Chicago Academy of Fine Art . . .

Peggy Timmons, assistant tv AD at EWRR, LA, was named to the agency's Key Club honor roll, made up of staffers with five or more years of continuous service . . . Jack Hurt of Gerhardt Hurt joined Shawl Nyeland Seavey, SF, as AD/AE . . . SNS now reps Gerhardt Hurt Studio which specializes in humor-

ous illustration. . . Art Associates, Inc., San Diego, added layout artist Lawrence R. Brullo, formerly with Convair illustration dept.; graphic design and art production specialist Marlin Hillenga; art production staffers Alan Johnson, Ed Dodge, Jr., and Mae Peters. Johnson was an illustrator with the army at Ft. Ord. Dodge was a technical illustrator for the air force . . .

Jerome (Jerry) Gould is represented at US Moscow exhibit with three packaging designs—a Paul Masson Vineyards brandy carton, a Mr. and Mrs. toiletry gift box distributed by Las Vegas' Sahara Hotel to guests, and a paint can wrapper for Imperial Standard's Alkyd-Cote . . . Western Air Lines "Very Important Bird" 10-second commercial won first prize in its category at Advertising Association of the West contest. It was developed by BBDO under direction of Bert D. Lynn, Western's ad/sales promotion director. Animation and soundtrack by Quartet Productions of Hollywood, voice by Shep Mencken.

Monsen Typographers named Joseph A. Kristan manager of all its services west of the Rockies, and general mgr. of the expanded LA plant. Fred L. Wolters has been appointed superintendent of the plant. Kristan had been western sales mgr. . . . Leland Choy of the California College of Arts and Crafts won first prize, \$500, in the west coast outdoor contest co-sponsored by the Advertising Association of the West and the Zellerbach Paper Co. Judges were contest chairman Kenneth Morgan, vp Zellerbach; Bradford Collins, vp Lennen & Newell; Hugh D. Smith, vp/mgr., west coast sales div., OAI; AD William Condeff, Foster & Kleiser; Louis Shawl, Shawl, Nyeland & Seavey; Walter Landor.

Bert Angelus of Visual Ad discussed layout, type selection and suggestions for improving regular features, at meeting of the Southern California Industrial Editors Assn. His partner's, John Vidnic, cartoons, highlighted the talk . . . The Pacific Ocean Park gigantic poster of happy little girl, displayed at Pacific Outdoor Advertising, was painted by POA artist Marv Gunderson from a minute photo of the girl, 4½ year old daughter of Ted Warfield, AE on POP at Stromberger, LaVene and McKenzie.

what's new

(continued from page 67)

on enamel stock. Offset repro rights for line drawings are \$1 each use. The book is \$1. From Cobb Shinn, 723 Union St., Indianapolis 25, Ind.

5" MAGNIFIER See-Ez is precision ground and polished magnifier which slips over standard fluorescent drawing board light shade. From dealers or Glan Products, 8316 7th Ave., Brooklyn 9.

MARKERS IN 10 COLORS: Yellow-Jacket Master Markers come in black, red, blue, purple, light blue, yellow, green, brown, pink and orange. Packs come in assorted colors too. From A. Langnickel, 115 W. 31 St., New York.

BINDER IN 3 EASEL POSITIONS is the Sell-ebrity, a loose leaf ring binder that lies flat or can be raised to 3 different angles, 30, 60 and 80 degrees. Comes in multi-ring or 3 ring, in 11 x 8½" size. Samples from Belford Co., 318 W. 48 St., New York.

NEW PRODUCT BULLETIN from Alfred Mosser Co., 108 W. Lake St., Chicago, illustrates and describes 120 plastic templates, steel drawing tables, pencils, diazo and photographic papers, etc.

TEMPLATE COMPASS: To draw accurate circles from ¼" to 2" in diameter, insert drafting pencil or "O" pen in the desired hole in disc, then spin the disc around its center. 69 diameters. This is the Draftsman's model, graduated in 1/32", another model in 1/16". From F&H Mfg. Co., 817 N. W. 23rd Ave., Portland 10, Ore.

CROMWELL VISUALIZER: For making layouts, tracings, swipes, etc., where work does not require large working surface. Occupies floor space of 21 x 37 in., copy-board measures 20 x 20 in., viewing area is 14 x 16 in. Built on angle, allowing work on inclined viewing area. Uses new worm shaft mechanism, eliminating need for focus locking device. Details from Lacey-Luci Products, Inc., 31 Central Ave., Newark 2.

SLIDEFILM FILM: The many uses of sound slidefilms in American business and how they are made is subject of new color slidefilm, "Sales Report - Zero." From Transfilm Inc., 35 W. 45, New York 36, N. Y.

COMBINATION LIGHT TABLE/VIEWER from Activ-Ad, Inc., 21 S. Erie St., Toledo, weighs 8 pounds, has viewing area of 11¾x15¾. Can be used horizontally.

(continued on page 113)

CAMERA HAWAII

At your service in the 50TH STATE!

Editorial and Advertising photography
A versatile staff directed by

WERNER STOY

206 Kaula St., Honolulu, Hawaii
Cable: CAMHAWAII

NOW AVAILABLE!

In quantities—one to a thousand. Genuine JEWELTONE, fully COLOR balanced dye transfer prints from your COLOR transparency or artwork. Perfect for every sales, advertising or display need. Sizes 4x5 to 16x20. LOW COST! Example: 100-8x10 prints, \$175.00, plus postage. Also, Carbro quality reproduction prints. Price lists and quotations on request.

COLORAGE, Inc.
116D S. Hollywood Way, Burbank, Calif.

RETOUCHING
PRODUCT ILLUSTRATION
COLOR B W C

BACKED BY A COMPLETE ART SERVICE

Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION
672 S. Lafayette Park Pl. Los Angeles 57, DU 54051

Stock Photos

Send for free illustrated leaflet.

The Picture File

8226 SANTA MONICA BOULEVARD
HOLLYWOOD 46 - OLDFIELD 4-8277



—*Same Faces*
 —*Same Titles*
 —*But a new 12 Months Ahead*
of Selling Opportunities
to these Executive Buyers
 in **Art Direction's**
9th Annual
Buyer's Guide



In the January, 1960 issue, Art Direction will publish the *9th Annual Buyer's Guide*. This is the only trade guide of artists, photographers, studios, illustrators, typographers, art suppliers.

Art Direction's exclusive Buyer's Guide reaches 12,000 *buyers*. With circulation at a new record high, Art Direction has the most *buyers* which are the most good to you—the A.D.'s, the agency executives, the ad/sales promotion/production managers, the magazine editors.

If you sell art, photography, typography or services you belong in the Buyer's Guide. The cost is low; classified listings are as low as \$1.75.

Just fill out the order form on the reverse side. Don't delay, please. In the years past we have had to return many listings each year because they are received after the closing date for the issue. So to be sure of being represented send in your order today.

You get the business—when you tell them who you are, where you are.

Instructions

Classified listings

(see listings 1 to 252 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, studios advertising specialized services such as lettering, Listing No. 86.

1. There are 252 separate classified listings.

Representative's listings

(see listings 253 and 254 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

Studio listings

(see listings 255 and 256 on next page)

For art or photographic studios advertising all their services in a single listing.

Each classified listing is \$2.50. For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

This is a sample representative's listing:

Den Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
William Baro, men's fashion illustration
Joan Mello, fashion artist, pastels

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$2.50 for your name, address and phone, and \$2.00 for each artist or photographer listed.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 255 and 256 are \$7.50 each.
4. You may also order one or more classified listings numbers 1 to 252.

This is a sample studio listing:

255. ART STUDIOS

Ad-Art

217 North B'way, Wichita 2, Kansas

AM 5-4496

creative service
annual reports
brochures, folders
cartoons
design
direct mail
illustration
layout
lettering
mechanicals
packaging
posters
presentations
retouching
TV art

OTHER SERVICES

architectural renderings

order form ART DIRECTION • 19 W. 44th STREET, N. Y. 36 • YUkon 6-4930

Yes, I want to be listed in the January 1960 issue in the 9th Annual Buyers' Guide, as follows:

Classified listings 1 to 252.....at \$2.50 each listing.....\$.....
For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.
Representative's listings..... 253 art..... 254 photography.....\$.....
\$2.50 for representative plus \$2.00 for each artist or photographer listed.

Studio listings 255 art..... 256 photography.....at \$7.50 each \$.....

Total \$.....

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Buyers' Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

*3rd line copy for classified listings,
cannot be over 45 characters*

See Nos. 1-252
on next page

See Nos. 255-256
on next page

Number _____	Your advertising copy for 3rd line listing	253	List your artists on your letterhead
Number _____	Your advertising copy for 3rd line listing	254	List your photographers on your letterhead
Number _____	Your advertising copy for 3rd line listing	255	List your art services on your letterhead
Number _____	Your advertising copy for 3rd line listing	256	List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS OCTOBER 15, 1959. DON'T WAIT. GET YOURS IN NOW.

category Index

1 to 252, classified listings Listings 1 to 252 are \$2.50 each.

ART

1. advertising design
2. advertising strips
3. airbrush
4. airbrush renderings
5. annual reports
6. architectural rendering
7. art directors, consultant
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. displays
20. exhibits
21. fine art for industry
22. greeting cards
23. ideas
24. interiors
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. record albums
40. editorial art technique
41. scale models
42. scratchboard
43. spots
44. stock art
45. trade marks
46. trade publishing art
47. wash drawing, b/w
48. watercolor

ILLUSTRATION

49. aeronautical
50. astronomical
51. animals
52. automobiles
53. biblical
54. characters
55. chemical
56. children
57. children's books
58. collage
59. decorative humorous
60. fashion & style
61. figure
62. food
63. furniture
64. general
65. historical
66. home furnishings
67. humorous
68. industrial

69. interiors
70. landscape
71. marine
72. medical
73. military
74. product, still-life
75. shoes
76. sport
77. still-life
78. story
79. stylized
80. symbolic
81. technical

LETTERING

82. alphabets, designed
83. comp. lettering
84. illuminated lettering
85. LeRoy lettering
86. lettering
87. paste-up alphabets
88. paste-up color sheets
89. paste-up shading film
90. photographic composition
91. photo, film, process
92. photographic lettering for presentations
93. photographic variations
94. Varigraph lettering

RETOUCHING

95. carbos
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kamart
102. photo, b/w
103. photos, color
104. products
105. renderings
106. technical
107. transparencies

TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. hot press
114. lettering
115. lettering, photo
116. props
117. slides
118. story boards
119. titles

ART SUPPLIES

120. acetates, overlays
121. adhesives
122. airbrushes
123. artists brushes
124. books
125. Bourges materials
126. bristol boards

127. cameras
128. canvas
129. charcoal & pastel papers
130. colored papers
131. crayons & chalks
132. drafting supplies
133. drawing instruments
134. erasers
135. fixatives
136. fluorescent paper
137. hand-lettering sheets, etc.
138. illustration board
139. inks
140. lettering templates
141. manufacturer
142. office supplies
143. oil colors
144. pads, blocks, sketchbooks
145. pallettes
146. pencils
147. pens
148. picture frames
149. retouching materials
150. retail art stores
151. sketch boxes
152. slide rules
153. watercolor materials

PHOTOGRAPHY

154. aerial
155. animals
156. architectural
157. birds
158. cats & dogs
159. children
160. color
161. consultants
162. editorial
163. experimental
164. fashion
165. food
166. general
167. human interest
168. illustration
169. industrial
170. interiors
171. landscapes
172. location
173. magazine photography
174. murals
175. nature
176. photo agencies
177. photo-reporting
178. printers
179. products
180. publicity
181. reportage
182. slide films
183. stereo
184. still life
185. stock photos
186. strobe
187. trick photography

PHOTO REPRODUCTION SERVICES

188. Ansochrome processing
189. b&w prints in quantity
190. carbos
191. color assemblies
192. color prints in quantity

193. color separations
194. copy of artwork
195. duplicate transparencies
196. dye transfer prints
197. dye transfer prints, giant
198. Ektacolor
199. Ektachrome processing enlargements
200. Flexichrome
201. monochrome
202. montage
203. mural color transparencies
204. photocomposing
205. photocomposing on transparencies
206. photomurals
207. reproduce
208. reproduce
209. reproportioning
210. screened veloxes
211. slides
212. strip-ups
213. 35mm negs. & positives
214. transparencies
215. transparency art
216. type C prints
217. viewgraph slides

COPY PRINTS

218. color film strips
219. colorstats
220. copy prints
221. ozalids
222. oxachromes
223. photostats
224. photostats on acetate, in opaque black or white
225. visualcast slides

GRAPHIC ARTS

226. acetate proofing
227. advertising presentations
228. ad pre-prints
229. bindery
230. display manufacturers
231. electros
232. gravure plates
233. handpress
234. industrial comic books
235. lithography
236. newspaper comic sections
237. paper dealers
238. photoengraving
239. photogalatin printing
240. printers, letterpress
241. rotogravure
242. sheet-fed gravure
243. silk screen printers
244. type direction
245. type foundry
246. typographers, hand
247. typographers, machine
248. typography, old fashioned
249. typography, photo
250. Vartyping

OFFICE SERVICES

251. employment agencies
252. messenger services

253-254: representatives' listings Listings 253 and 254 are \$2.50 each, plus \$2.00 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

ARTISTS' REPRESENTATIVES 253

PHOTOGRAPHERS' REPRESENTATIVES 254

255-256: studio listings Listings 255 and 256 are \$7.50 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead. Data under "Other Services" is limited to 60 characters, including spaces.

ART STUDIOS

255. (List any or all on order form or letterhead)
- creative
 - service
 - annual reports
 - brochures, folders
 - cartoons
 - design
 - direct mail
 - illustration

- layout
 - lettering
 - mechanicals
 - packaging
 - posters
 - presentations
 - retouching
 - TV art
-(other services)

PHOTO STUDIOS

256. (List any or all on order form or letterhead)
- children
 - fashion
 - food
 - illustration
 - industrial
 - interiors

- location
 - motion pictures
 - product
 - reportage
 - slide films
 - still life
 - TV
-(other services)

the 9th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, designers, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

Complete trade circulation

Art Direction's Annual Buyers Guide has a guaranteed circulation among buyers in every major advertising art market in the country. The Annual Buyers' Guide has the support of the National Society of Art Directors, its 32 chapter clubs, and many advertising art guilds and groups.

Who's Who in art/photography

Here, in one issue, is practically the entire ad art and photo profession. Every year, the Guides have grown until today they read like a who's who of the advertising art and photographic fields.

The Guide is a top sales aid

During the past eight years Art Direction's Annual Buyers Guides have helped free lancers and studios increase their sales. Many buyers use the Annual Guides as the field's own telephone directory.

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another Art Direction service to the field.

you get results results results in Art Direction

AD is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD every month to get your sales message to more buyers at bargain rates.

AD is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD has the circulation, readership,

penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD is the only magazine edited exclusively for the buyer of art, photographic and graphic services.

You can have AD work for you as your "salesman!" Call YU 6-4930 or write: 19 W. 44 Street, New York 36, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.75?*

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what's new

(continued from page 108)

vertically, or at a slant. Also from Activ-Ad: Jumbo Artist's Slant which has palette with six dash pots to hold paint, a slant work area in front of each dash pot. Measures 7x14x1 1/4 inches.

DRAWING INK DISPENSER from Higgins Ink Co., Brooklyn, the Ink-A-Matic allows one-handed refills. Bottle stands on non-skid rubber base, touch on lever at side lifts stopper, brings pen filler into position.

FILMS FOR PURCHASE from International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4. Categories include: Art Films, Creative Arts, Native Arts & Crafts.

VINYL SPRAY to redecorate tv props is Lasticolor, produced by Taussig Paint Sales Co., The Benson East, Jenkintown, Pa. For plastics, leathers, natural and synthetic fibers. Impregnates with vinyl coating in choice of 14 mix or match shades.

OPAQUE PROJECTOR by Projection Optics, Inc., 271 11th Ave., E. Orange, N. J., is called Opa-Scope. For descriptive folder, address Dept. O-S.



Spoil
yourself
a
little!



Enjoy the luxury of the finest watercolor board—that's Crescent with Strathmore's 100% rag facing. Rough, cold press or hot press finishes.

So responsive to your touch.

See your dealer for samples!

CRESCENT CARDBOARD COMPANY

Formerly Chicago Cardboard Company
1240 N. Homan Avenue • Chicago 51, Illinois

rounded corner

(continued from page 44)

the very first notes to so synchronize with the message that within the very first seconds an emotional contact has been made between the commercial and the viewer, thus the 'sell' quality is immediately apparent and effective.

The profundity that Leigh puts into his work deserves admiration. I know that when we worked together recently on a t.v. commercial campaign there was that tremendous desire on Mitch's part not to waste a single note. There was a perfect blend comprised of words, pictures, and music. I believe that the influence of music in commercials is growing. I get the feeling, more and more, that art directors and copy-writers no longer consider themselves saddled down with music. I think all of us who work in this area are convinced that the development of sounds that will do their job musically constitutes an added force for the agency and the client. More and more good musicians will unquestionably devote their time and talents to this highly specialized business.

Mitch and others like him seem to have spearheaded the attack. ●

UNITED ARTIST MATERIALS CO.

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Expert Picture Framing
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Cello-Tak and Drafting Equipment
Prompt Delivery
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Use Saral's 4 colors:

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RED—for glossy surfaces (acetate, photos, stats)

\$3.00 per BOXED ROLL • 12 Feet x 12 1/2 Inches

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6 to 36 pt.
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- CONSORT CONDENSED**
12 to 36 pt.
- CONSORT BOLD CONDENSED**
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- CONSORT BOLD**
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- CONSORT ITALIC**
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Send for free complete showings

Exclusive U.S. Agent

American Wood Type Mfg. Co.
Dept. AD 42-25 Ninth St. L. I. C. 1, N. Y.

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THE *Original*
COORDINATED COLOR SYSTEM

with a Reputation

Color-aid papers are available in 202 coordinated colors. 24 basic hues, 4 tints and 3 shades of each hue, 8 grays, black and white. Sheet size 18" x 24". At leading dealers.

Ask for our new "Life Red"
Color-aid Co. 329 E. 29th St. N.Y. 16

PICTURE FRAMING A SPECIALTY WA 9-1448-1449



CENTRAL ART SUPPLY CO.
OF PHILADELPHIA

ARTIST'S MATERIALS & DRAWING SUPPLIES

1126 WALNUT STREET
PHILADELPHIA 7, PA.

trade talk

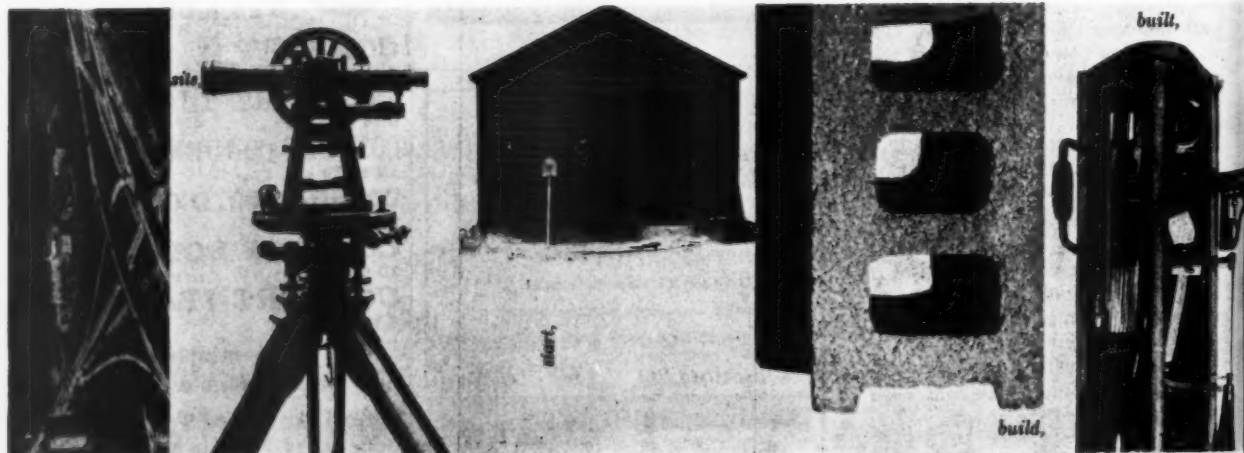
ART DIRECTORS CHICAGO: Bernard Nosbaum, Thomas

Sales, William Vallier added to art department of Waidie & Briggs . . . DETROIT: Michael Russell moved up to creative staff at Brooke, Smith, French & Dorrance . . . LOS ANGELES: Frank Regale to assistant AD at Jack Lawlor Advertising. He was formerly with Jordan Marsh in Boston . . . NEW YORK: Suren Ermoyan from senior vp and visual director, Lennen & Newell to creative visual supervisor at BBD&O . . . Bill Buckley, former president of the New York ADC, from Benton Bowles back to a former spot, J. Walter Thompson Co. . . . Doherty, Clifford, Steers & Shenfield upped senior AD James K. Maloney to vp . . . Jack Ehn from art staff at Caru Studios to Fred Wittner Co. . . . Warren K. Perryman from AD to associate art supervisor at Kenyon & Eckhardt. Also, added at K&E, AD Jack Wallach, assistant studio manager Richard Elliot, letterer Maurice Douek . . . Kenneth D. Harris from Anderson & Cairns to Benton & Bowles . . . Bernard Elengoff is new AD at Popular Photography and Andrew Wahlberg named Art Editor . . . Eric Carle to AD at Intercontinental Marketing Services. He had been a designer with the parent company, Frohlich

Advertising . . . Executive AD Bernard Bloom named vp at Dunay, Hirsch & Lewis Inc. . . . Eli Tulman to AD at Hicks & Greist. He had been with Mogul, Lewin, Williams & Saylor . . . Alfred Guerra, AD at M.L.W.&S. is one of 10 artists winning honorary mention for his design for 1960 Christmas Seal. One of Guerra's designs was used in 1958 . . . Bill Rowells now director of newly established Package Design Department at Helene Curtis-Lentheric . . . Jerry Fields, Director of Jobs Unlimited, the country's largest advertising personnel service, has bought out the 39 year old Walter Lowen Placement Agency. All business will be conducted at the Jobs Unlimited address, 16 East 50th St. . . . PHILADELPHIA: John C. Bythrow from AD to creative director at Erwin Wasey, Ruthrauff & Ryan, Inc. . . . new associate AD at Reed/Warren is Guido R. di Giuseppe . . . SAN FRANCISCO: Cyron Snyder, former AD of Container Corporation of America's Design Laboratory, appointed director of all the company's design laboratories on the west coast.

ART & DESIGN AKRON: Arrow Advertising Art formed

by Robert E. Kennedy at 231 Locust St. . . . DETROIT: GO-Monogram, Inc. now incorporated as the Midwest affiliate of Monogram Art Studio, Inc., NYC. Arthur Schlosser is president of the studio. Vice president James Gilchrist is in charge of the Detroit



operation . . . ENGLEWOOD, N. J.: **Eron & Eron Inc.** are redesigning packaging for W. F. Schrafft Corp. of Boston . . . NEW-TOWN, CONN.: Artist **Joseph Low** has issued the first publication of his Eden Hill Press, a portfolio of color prints. Limited edition of 350 has 10 prints in black and three of four colors, each illustrating a proverb. Sets are \$17.50 . . . OMAHA: **John Andrews** moved to 7th floor, Omaha Loan Bldg. . . **Roderick Morse** opened a studio in Council Bluffs, Ia., to service Omaha-Council Bluffs area . . . **Joe Morin**, first vp of Omaha AD club, enlarged his Ralston, Neb. studio . . . **Allen & Reynolds** now at 33rd & Farnam . . . PHILADELPHIA: Swiss packaging designer **Armin E. Miller** now with Mel Richman Inc. . . . NEW YORK: **Associated Industrial Designers** now at 95 Madison Ave. . . . **Joseph S. Marcou** named AD, **Melvin Dansky** as marketing coordinator and **Dr. Henry Osterberg** as special consultant on packaging research . . . **KC&S Studio** now at 11 W. 42nd St., with enlarged staff and a new package design and point-of-sale division. New phone: LOnacre 5-0990 . . . Photoretoucher **Herbert Z. Friedlob** now at 78 W. 47th St. . . . **Push Pin's No. 21** is a real keepsake item with large illustrations by **Seymour Chwast**, **Milton Glaser** and **Reynold Ruffins**, plus quotes from **Linus Pauling**, **London's Times**, **Albert Schweitzer** and others on effect of atomic radiation. Illustrations, of course, are of chil-

dren . . . **Albro Downe** named vp in charge of creative design for package planning at Lippincott & Margulies . . . **Gerald Martin** now a partner at Associate Artists . . . Illustrator and painter **Rudolph F. Schabelitz** died in July. His active illustration career ran from 1910 to 1940 with his work appearing in top magazines. He was also known for his numerous mystery novels in which illustrator/detective **Christopher Storm's** sketches helped solved many a crime . . . Problems encountered in exhibit installation is subject of feature article in the "Curator", quarterly publication of the American Museum of Natural History . . . Museum of Modern Art has upped its admissions from 75¢ to 95¢ . . . and MMA has acquired **Picasso's bronze She-Goat**. Exhibited with it are six other Picasso sculptures . . . **Hunter College** opens its fall term September 23 and features **basic and advanced courses in airbrush techniques** by **Stella Pandell**. An advertising and editorial art course is being given by **George A. Russell**. This course is supplemented by a workshop course. Registration for all courses may be mailed until Sept. 24. For fees, details, write **Hunter College** at 695 Park Avenue, New York 21 . . . art dealer **Paul Rosenberg**, who in the 20's helped introduce some of the French moderns here, died at the age of 78. Some of the works he handled were paintings by **Picasso**, **Matisse**, **Leger**, **Braque** . . . ST. LOUIS: **War-**

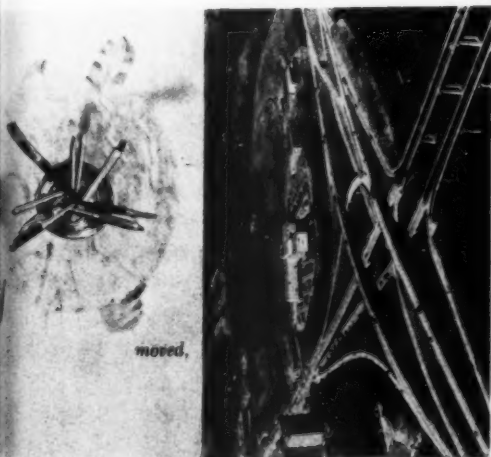
Quality
FLEXICHROME
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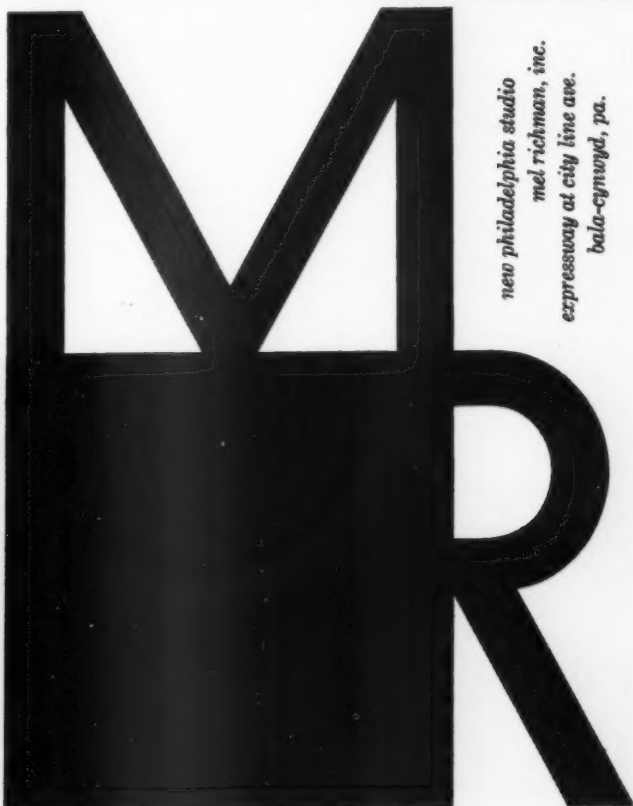
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DECONE/SOLMAN

(continued)

wick Typographers recently honored employees of 15 or more years service, found 15 oldtimers with a total of 343 years of service. The firm itself is 37 years old, has an extensive photographic typesetting service to supplement its hot metal department, services accounts in 43 of our 50 states.

PHOTOGRAPHY Pictures Unlimited has opened at 912

Book Tower in Detroit. Offers stock photo and worldwide assignment service. George Kissling, formerly with Associated Press and World Wide Photos is president . . . In New York, **Korey-Hall Associates** is now repping photographer Donald Mack . . . **Jack Ward Color Service Inc.**, has added space and new equipment to expand and modernize. Now offers Type "C" prints, Duplicates, slides, copies and 4-color separations . . . **Grace M. Mayer** named special assistant to the director of the department of photography at the Museum of Modern Art. She is author of "Once Upon A City", a collection of photographs by Byron, and a former Curator at the Museum of the City of New York . . . **Magnum Photos Inc.** has added as contributing photographer **Richard Avedon** . . . **Eastman Kodak Co.** has named Donald Lewis and Robert W. Brown assistant adver-

tising managers. Lewis continues to handle advertising promotional activities and will supervise advertising trade relations with dealers, wholesalers and finishers. Brown will be responsible for special advertising projects in the creative and editorial service areas and will continue to manage the department's editorial service bureau. ●

editorial

(continued from page 4)

would be obviously wonderful. There are so many more companies than agencies. But they don't, and many art directors choose to wait it out rather than take on a company assignment. However, the situation has its possibilities. The increased number of company art staffs do provide more jobs and indicate, in a way, that the companies' understanding of advertising art is being up rather than down graded.

Art Direction will publish further studies of the NSAD membership. However, it is quite clear at this time that the field has underestimated the company art director. ●

booknotes

A DIDEROT PICTORIAL ENCYCLOPEDIA OF TRADES AND INDUSTRY. Vols. 1 & 2. Dover. \$10 each, \$18.50 set.

Reprinted for the first time in two centuries, 485 plates and over 3600 line illustrations of manufacturing and technical arts of the 18th century, by Denis Diderot and the French revolutionists who compiled the first comprehensive, illustrated survey of industrial knowledge. Material can be reproduced without permission or payments. Includes jewelry and fashions. Index. Edited with introduction and notes by Charles Coulston Gillispie, designed by Geoffrey K. Mawby and J. Lloyd Dixon

THE NEW AMERICAN PAINTING. Museum of Modern Art. Doubleday. \$2.59.

Fifty-one paintings by 17 abstract expressionist artists are included in this 96-page book published in connection with the museum's major summer exhibition, on through Sept. 8. In all, 71 b/w photos and 16 color plates, plus brief biographies of and statements by the artists included.



Why argue? Everybody wins with SPEEDBALL. Five styles and 36 points . . . 4 Steel Brushes . . . give you the widest choice of lettering combinations or finished drawings with a flair. For professional work specify SPEEDBALL.



C. HOWARD HUNT Pen Co., Camden 1, N.J.

THE ART DIRECTOR AT WORK. Edited by Arthur Hawkins. Hastings. \$6.50.

Study of 15 award winners in the New York Art Directors' 37th Annual Exhibition, from conception through finished art. The ADs discuss their problems, solution of news and magazine ads, booklets, album covers, posters, editorial layouts, tv art. Also comments by William H. Schneider, vp/creative director, Donahue & Co.; Allen F. Hurlburt, AD Look Magazine; William Duffy, senior tv AD, McCann-Erickson; club president Garrett P. Orr; and John A. Skidmore, asst. mgr., art/design, Union Carbide Corp.

Published for the New York AD club, the 72-page book was designed by George Giusti, with Eugene Milbauer as AD.

THE PENROSE ANNUAL 1959. Edited by Allan Dalafons. Hastings. \$12.

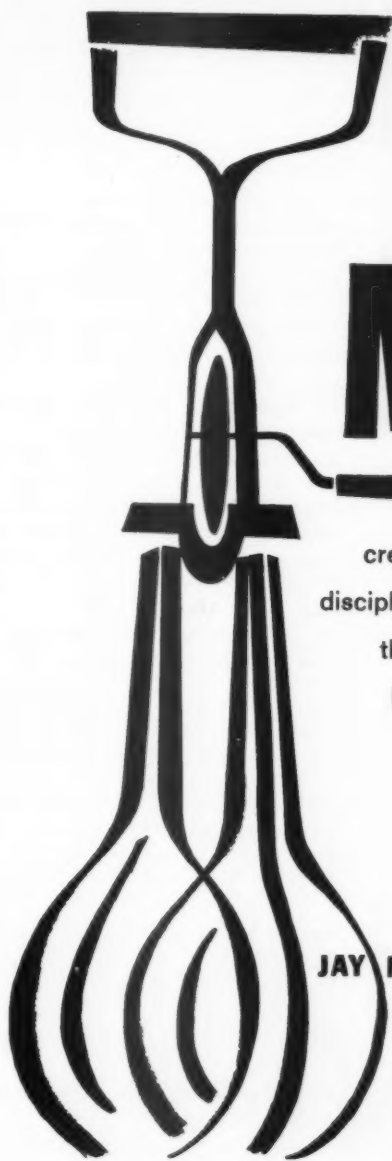
Emphasis is on new production and reproduction techniques, and effect on art and photography. Fritz Eichenberg's American Printmakers highlights artists who do autographic printmaking in this era of perfected photomechanical methods. Newsprint Applications of Web Offset Color, by Herbert E. Phillips of Rochester Institute of Technology, details many successful color originals reproduced by rotary offset. Electronic Printer Enlarger, by Harold W. Cox of EMI Electronics Ltd., tells how EPE brings out unsuspected detail from a negative. Examples of Illustration Reproduction Processes show 17 plates, from Christmas cards to original photographs of Sir Vivian Fuchs' trans-Arctic expedition.

Type design and lettering is another major subject, with: From the Rigid to the Flexible by Photo-Lettering Inc.'s Edward Rondthaler. Beatrice Warde of Monotype Corp. writes on the Australian typographic renaissance. Also two pieces on Bruce Rogers and Eric Gill by respectively Joseph Blumenthal of Spiral Press and Paul Beaujon.

Of interest: Graphic Art in Belgium; 19th Century Illustrators and Others, a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention; A Graphic Arts Bibliography, 1958 international listing.

PAINTING BOATS AND HARBORS. Harry R. Ballinger. Watson-Guption. \$8.50.

A how-to in detailed, simple instructions, including basic information on boat structure. 75 illustrations, nine color plates. Clothbound. 96 pages.



MIX

creativity and artistic
discipline—basic ingredients
that are carefully
blended at JMA

JAY MIDENCE ASSOCIATES

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Philadelphia 3, Pa.

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““ Joe, write up this job ticket... it's another order from our ad in ART DIRECTION—it gets results!... call yukon 8-4930 at 19 w. 44 st. n.y. 36

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in ART MATERIALS
and ART BOOKS

Write for
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Now! Make Accurate
Color Separations
**WITHOUT INKING
or SCRAPING**
STUDNITE
HAND CUT FILMS

Fast and
Simple to Use



Tape a sheet of Studnite over your artwork. With a stencil knife cut around the area not to be reproduced in color.



Peel the film in the area not to be reproduced, from its transparent backing. The result is clean, sharp edges — perfect registration.

**FEATURES THAT MAKE SEPARATIONS
A "SNAP" WITH STUDNITE**

TRANSPARENT — From the beginning to the end you always see what you're doing. No working in the dark as you would with other materials. Yet, transparent Studnite in Photo Amber or Ruby Red photographs black.

LIES FLAT — Studnite hugs the artwork, lies flat as glass, won't shrink or stretch, never curls. Registration is perfect everytime.

With Studnite, you finish the job in a fraction of the time. Ask your art supplier for Studnite hand cut film or, write for a **FREE SAMPLE** today and mention your dealer's name.

NU-FILM
PRODUCTS CO., INC.
56 West 22nd Street, New York 10, N. Y.

WEEGEE'S CREATIVE CAMERA. Weegee and Roy Ald. Doubleday. \$4.95.

His famous pix explained—how it was done, how you can do it. Chapters on photo-caricature, kaleidoscopic effects, designs and patterns, painting with a camera, photomontage, infrared photography. 128 pages, divided into about 2/3 b/w plates; 1/3 text.

ANTIQUES YEAR BOOK 1959-60. Edited by Donald Cowie. Collings. \$2.75.

This year's edition has hundreds of new entries, includes sections on Russian painting, military prints, a survey of Swiss art, old maps, antiquarian books.

THE FIRST BOOK OF COLOR. Herbert P. Paschel. Franklin Watts, Inc. \$1.95.

For students, elementary text and four-color art explaining light, color, and color printing. Author, a consultant on color reproduction, has developed techniques and equipment for color printing and photo-engraving.

THE TECHNIQUE OF FILM ANIMATION. John Halas and Roger Mervall. Hastings. \$10.

Examples of every type of technique for films and tv from all over the world. Demonstrates and explains aims, methods and organization of all branches of the industry—entertainment, instruction, advertising, research. Interesting appendix to thorough text is *Opinions About the Future*, by leading American and British producers/directors.

HOW TO RECOGNIZE TYPEFACES. 2nd edition.

R. Randolph Karch. McKnight & McKnight. \$6. Paragraph and alphabet showings of 1693 faces, discussions of type design characteristics. 264 pp., including index.

MODERN BOOK DESIGN. Ruari McLean. Oxford. \$4.75.

Illustrations and discussions of the work of English and American designers from William Morris to the present. Index. 116 pages.

GEOMETRIC DESIGNS FOR ARTISTS AND CRAFTSMEN. John Lang. Exposition. \$3.50.

How-to for decorative patterns for wood, metal, leather, fabric, tile. 93 line illustrations.

1958 POSTER ANNUAL. Outdoor Advertising, Inc.

The three Grand Award medal winners in color, and in b/w first, second and third prize winners in 16 classifications, plus honorable mentions. Total, 183 poster and painted bulletin illustra-



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tions. Also, Award Posters in the Making—illustrates evolution of each grand prize winner. Available from OAI.

THE DEVELOPMENT OF WRITING, Hans Ed. Meyer. The Graphis Press. \$2.00.

A concise paper-bound study of calligraphy by a teacher at the School of Arts and Crafts, Zurich. Brief text on left-hand pages traces writing styles from Roman era on. Lettering styles are illustrated on facing pages. 57 examples. Serves as an introduction to the subject.

THE ARCHETYPAL WORLD OF HENRY MOORE. Erich Neumann. Bollingen Series LXVIII. Pantheon. \$5.00.

Moore's sculpture is put on the couch by psychologist Neumann. The form and content of the sculptor's work are explained in terms of a collective psychic situation, with emphasis on the artist's preoccupation with feminine subjects and his development from a naturalistic approach to a semi-abstract approach. 107 illustrations.

PAUL RAND. Edited by Yusaku Kamekura. Knopf. \$13.50.

Notes on Rand by the author, Bernard Rudofsky, Giovanni Pintori and Hans Schleger dramatize the high international regard for Rand. This Japanese-manufactured book goes on to show in 157 plates, 31 in color, examples of Rand's work up to 1956. 132 pages, including biographical notes, bibliography.

AMERICAN HERITAGE. Vol. X, No. 4. \$2.59.

Included in the 152 illustrations, 54 in full color, are portraits of figures in Elizabethan England, watercolors of American Indians by the first European to paint them—John White; photographs of the career of Boston's Boss Curley; full color paintings of early 19th century religious revivalists; 21 paintings and photographs of covered bridges; six pages of old song slides; silhouette cut-outs by Charles Dana Gibson at the age of eight.

ART IN AMERICA. No. 2. Vision. A quarterly, \$10 a year.

Theme is the relationship between literature and art. Writers are Henri Dorra, John Dos Passos, Mignon C. Eberhart, Frances Parkinson Keyes, Eunice Clark Jessup and Frank Weitenkampf. Of interest: Eilshemius Rediscovered, 1939 and 1959, by William Schack; Photographing Architecture, by John Szarkowski; U. S. Art to Moscow, by Franklin Watkins.

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cleverness

(continued from page 102)

phia, Chicago or Los Angeles. This is what America uses. It is bad enough that we kid ourselves but worse, we influence neophytes. Teachers believe what they see at art shows. Shamelessly they stress everything from Plato to Gertrude Stein but no longer seem interested in teaching artists to draw.

Art directors themselves are responsible for the dearth of artists. The AD's irresponsibility in his shows is reflected in youngsters adroit with scissors, paste pot and tape, but unable to draw a figure or scarcely able to handle perspective in his monsterpieces.

The day of reckoning eventually confronts most students. Idea, not art, has overspread our art schools. It ranks with learning to play the piano with colored papers and numbered keys. We all know that gimmick for what it is.

A few students survive the crush. A few insist on the right to draw. How these youngsters have been able to crash through the complexity of a modern art school is beyond me, but a few do. I have seen them befuddled and stunned as they poured out their hearts about their unshattered but shaken ideals. They still want to draw.

In great measure we must lay their dilemma at the feet of the artist-art directors who are setting the patterns with their shows. For if we don't know what we want, I am sure that the art schools don't know either.

The artist will always be relegated to the second rate position he holds in the advertising and promotion field, until at last he summons his artistic genius, his creative flair and his ability to visualize, and welds this talent into a practical force. The artist need not limit his capability to be a pace setter either. He merely need recognize that commercial art in all forms is important in its own right in the graphic arts field. Give credence to the skills of all artists. There is much room in the field for everything. The exotic will always have its special appeal and the run-of-the-mill will always have its place too. Our shows reflect our thinking, our thinking reflects our ability to become a part of the whole picture.

If we must continue to talk to ourselves, let us watch carefully the answers that we get. It is foolish to be the only ones who admire or understand our own shows.

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production bulletin

(continued from page 39)

limited to jobs on Mead Papers, include work from the country's top designers. Also available, in rows of cabinets all around the room, are classified specimens of graphic design with paper. The hundreds of categories run from "Air Conditioning" to "Yachting", from "Anniversary Material" to "Yearbooks", provide a current, almost bottomless idea file. It's worth dropping in on just to acquaint yourself with what's there so you'll know enough to come back when you're idea hunting.

Production notes: Latest odd-ball material to be used as a publication insert is wax paper. May 3 issue of Chicago Tribune carried an insert of usable wax paper, with ad message on one side. The day's insertion used 400 miles of wax paper, could have wrapped 4 million sandwiches, is another example of the trend to sampling via ad inserts... new paper cutter uses circular knife which rolls against a straight edge. Claims safety, speedier operation and precision cutting. Called Metocut, it will handle all types of paper, film, foil, medium and lightweight cardboard and plastics. Descriptive literature from Bienfang Products Corp., Metuchen, New Jersey... there's an exciting story in the May issue of Fortune and May Scientific American on a new theory of color developed by Polaroid's Edwin H. Land. In experiments he has shown that a full gamut of color can be built up from a b/w source in combination with filters and light sources, that, for example, you don't need red wave lengths of light to see red. This is very un-Newtonian and is likely to lead to simpler and better color television. Read it and unlearn all you learned about color way back... for bulletin No. 1122 on how to use one-coat sunbonded Day-Glo bulletin paint, write Switzer Bros., 4732 St. Clair Ave., Cleveland 3, Ohio.

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CERAGRAPHIC process silk-screens on glass, metal and plastic, offers design and technical help in packaging. Booklet detailing services, illustrating examples from Ceragraphic, 171 Newman St., Hackensack, N. J.

CONSUMER COLOR TASTES are noted in booklet from Colortone Press, 2412-24 17th St. N. W., Washington 9. Ask for Colortone Tips.

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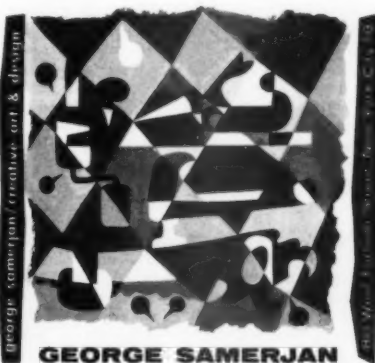
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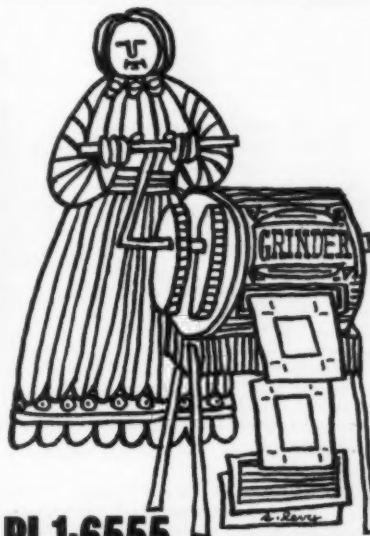
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bookshelf

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NEW BOOK

194. **Penrose Annual 1959.** Edited by **Allen Defafons.** Emphasis is on advancements in production and reproduction, how these affect artists. Lots of attention, too, to type design and lettering. And interesting side-lights: Graphic Art in Belgium; 19th Century Illustrators and Others, a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention; A Graphic Arts Bibliography, 1958 international listing. \$12. (Also available, Penrose Annual 1958, \$11.50, order number 176).

ANNUALS

182. **37th Art Directors Annual, 1958.** Edited by **Paul Lawler, designed by Herb Lubalin and George Lois.** This book illustrates the 467 pieces hung in the 1958 New York Art Directors show, contains articles on: The creativity conference, by Paul Smith. The exhibit, by Victor Trassoff. Design of promotion for the conference and the show, by Herb Lubalin. The NSAD, by Robert West. The New York club, by Bert Littmann. Cross indexes are also helpful. \$12.50. (Also available, the 36th Annual, order number 165, at \$12.50. The 35th Annual, order number 146, at \$12.50.)

186. **International Photography Year Book 1959.** Edited by **Norman Hall & Basil Burton.** Includes a short photo essay on the Seine, by Henri Cartier-Bresson; nine "starred" photographers—short biographies and several examples by each; work by 157 photographers. A section of technical data and notes. \$6.95.

188. **Pictures That Talk . . . U. S. Camera 1959.** Edited by **Tom Maloney.** 24 full color pages in the 300 pages which include portfolios by Weston, Ylla, Bryson, Szasz, Gill, McLaughlin, Basch and Horst. Also, a New York documentary, with work by 70 photographers. Special features: American Daguerrotypes, Photography in Advertising Art, Second Festival of Film Artists, The Space Age. \$8.95.

189. **International Poster Annual 1958/59.** Edited by **Arthur Niggli.** 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters—"among the best that have been created in this field for a long time." \$12.

ART

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section

comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kinghan. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

191. **The New Graphic Art.** Gersner and Kutter. Thoughtful, interpretive visual review of graphic design the world over. Emphasis on period from early 1920s to today. More than 400 illustrations. Not merely story of design origins, but reveals current status and future directions. \$15.

193. **Advertising Layout and Art Direction.** Stephen Baker. Thoroughly professional and up to the minute commentary on art direction as a business. Author, known to Art Direction readers for his monthly articles, Directions, has written more than 100 articles for this and other ad magazines, is senior AD and group head, Cunningham & Walsh, and member of the executive committee of the Art Directors Club of New York. This is not a how to book, but rather a how-it-was-done book—outstanding contemporary advertisements, promotions and campaigns are case-historied to illustrate author's points. About 1000 illustrations. 342 pages. \$13.50.

PRODUCTION

187. **Color by Overprinting.** Donald E. Cooks. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.

TELEVISION

173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahan. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

GENERAL

160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.

174. **Photomechanics and Printing.** J. S. Mertle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.

175. **Color...How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

190. **New Horizons in Color.** Faber Birren. Again available, the 1955 book which examines all known systems of color and color harmony. Over 150 illustrations, 6 in full color, and 2 pages of color chips. For over 25 years the author has been an authority on color and how it affects vision, emotion, psychology. \$10.

192. **The Status Seekers.** Vance Packard. Exploration of class society in America, and a more carefully documented less popularized treatment than Hidden Persuaders. A good job of pulling together and interpreting readably the serious work in this field. For all in the business of communicating. It adds to our understanding of the people who are the target of our headlines, illustrations, designs and symbols. \$4.50.

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George Sulpizio was born in Philadelphia 35 years ago, studied at Bok Vocational School, worked for Marcus Printing Co., the Philadelphia Inquirer, Hoedt Studios, and Lamb & Keen Advertising Agency. For the past 12 years he's been a freelance advertising designer and in the past 8 years has won 12 medals in Philadelphia ad art exhibitions.

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DIRECTIONS

by Stephen Baker



new trend in cigarette advertising?



The cigarette is Lucky Strike.
The taste is unforgettable.
Get the honest taste of a LUCKY STRIKE

We were quite shook up when we saw this advertisement in a recent issue of a national magazine.

We almost went out of our mind when we discovered that, of all people, the cigarette makers had something to do with the ad.

The photograph here features a large body of water, a vast expanse of sky, a small boat—and an even smaller cigarette. The package is neatly tucked away in the corner, visible, but not pushed in the reader's face.

Now, we all know that Lucky Strike is not in the business of selling water and sky. From what we hear, the company makes its money by buying tobacco and then selling it at a profit.

To show so much landscape and so little cigarette takes courage. Perhaps it represents a new trend in cigarette advertising. To be sure, Salem has been going in that direction for some time, putting its models in the midst of greenery, but Lucky Strike carries the idea a step farther. Nature gets even more of a play, and the size of the package is shrinking.

Puffs of smoke are not visible in this picture. Instead, the reader gets whiffs of ozone-filled air which rests on the mirror-smooth surface of water. The photograph reeks of tranquility, a sense of peace.

Relaxation has long been the keyword in the tobacco industry, but to

convey it in this manner is certainly an interesting development. Close-up photographs of rugged men have been the order of the day for some time. There has been little room for background. To get the pimples on the guy's face into focus was the primary aim. Judging from the number of wrinkles on the models' foreheads, they might have been relaxing while exhaling cigarette fumes, but it was always clear that they had come only to a temporary slow-down.

Before the close-up era, we had men lying in hammocks, but again the attention was on the face and the pack of cigarettes which they had to clutch even while asleep.

Girl-boy situations always seemed to be a logical way to show that the smokers were in a state of relaxation, but somehow we never got the same feeling out of these shots as we do from the Lucky Strike photograph. Neither the boy nor the girl appeared to be wholly preoccupied with smoking; there was too much else to do.

We have seen few photographs in the cigarette industry that get the idea of contentment across as beautifully as the one made for Lucky Strike. It achieves just the right mood effortlessly and with commendable subtlety. It conveys all the pleasures of lighting a cigarette by presenting to us a large body of clear water and a quantity of fresh, sootless, smoke-free, unspoiled pure air. ●